

INTRODUCTION TO PRAKRIT



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ALFRED C. WOOLNER
M.A. (*Oxon*), C.I.E., F.A.S.B.,

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Ganthaāreṇa ṇiaguruno Siri-

ARTHUR ANTHONY MACDONELL

ācāriyaṇṇarindassa Baḷlatitthatthassa

ṇāma

savvāiṃ uvaaraṇāiṃ sumaria

imassa potthaassa ādimmi

sasiṇṇehaṃ

ahilihidam.

PREFACE TO FIRST EDITION.

Degree courses in Sanskrit almost invariably include a Drama, of which a considerable portion is in Prakrit. In practice, whatever Examiners may imagine, the student reads the Sanskrit *chāyā*, which most editions provide for him on the same page. At any rate he begins that way; reading the Prakrit afterwards, noticing certain similarities, and some of the differences, so that he may be able to recognize a passage, with which he is already familiar in its Sanskrit form, and perhaps in an English translation. Even the more advanced student who reads the Prakrit as it comes, at the slightest check looks down at the 'shadow.' Consequently few students have any definite knowledge of any one of the Prakrits. One cannot blame them. The editions they use are often incorrect in the Prakrit portions, and there is no convenient book of reference in which they can find definite rules. One object of this *Introduction to Prakrit* is to provide students with a guide for the more attentive and more scholarly study of the Śauraseni and Māhārāṣṭri passages in their Sanskrit Plays.

The main object however is to assist the student of the History of the great Indo-Aryan Language from Vedic times to the present day. The Indian student starts with an intimate knowledge of at least one modern Indo-Aryan language. In the Sanskrit he learns at school, he becomes familiarised with the stereotyped literary form of the ancient language. If he studies Sanskrit in the University, he will discover that the Vedic language represents a still more ancient stage of

Indo-Aryan. For this there are accurate texts, and many works of reference available.¹

The middle stage has been comparatively neglected. In India itself, the mediæval Prakrits are in a more real sense *dead* languages, than is Sanskrit itself. Outside India scholars have found in Pali, the language of the oldest Buddhist Scriptures, a convenient representative of this stage. The student of Indo-Aryan Philology needs a clear view of the main characteristics of the different Prakrits. It is hoped that this work may prove useful for this purpose.

Method of Study. Perhaps the best plan is to begin with the thorough study of *one* dialect, afterwards comparing others with this as a standard. This was the method of the Indian grammarians who took Māhārāṣṭrī as their standard. But the only *prose* extant in Māhārāṣṭrī was written by Jains, and that not in the same dialect as the songs in the dramas. There are excellent aids to the study of Pali, but Pali is too archaic to make a good central point, and it is a separate *subject* in our curricula, and generally regarded as appropriate only to students of Buddhism. Moreover the Sanskrit student does actually first come into contact with Prakrit in the plays, and most of it is Śauraseni. For this, among other reasons, it has been thought desirable to present a general view of the subject, with special stress on Śauraseni and Māhārāṣṭrī.

The student making use of this book is advised to read the general sections, and to study the chapters on Phonetics and Grammar with special reference to the two main Dramatic

¹ Particularly recommended : A Vedic Grammar for Students by Prof. A. A. Macdonell, Clarendon Press, 1916.

Prakrits. The more important examples are printed in bold type and may be memorised. The Extracts 1 to 14 should then be thoroughly mastered, and the knowledge acquired applied to any play the student may be reading.¹

The next step will be more philological, consisting in the comparison of the several stages and dialects as far as they are described in Chapters IV to X, and illustrated in Extracts 15 to the end.²

The specimens of Pali and of old Prakrit are intended as inducements to further study.

Modern forms have been occasionally quoted to show the historical continuity of words from ancient times. The student should be able to connect up a much larger number of forms from his mother tongue.

The Index is intended partly for convenience of reference, and partly to provide an instrument by which one may test one's ability to explain forms, and to recognize them out of their context.

Transliteration. The Roman script has been used for several reasons. Over a dozen years of teaching experience has convinced the writer that the slovenly spelling, so prevalent in both Roman and Devanāgarī scripts, is partly due to the fact that Hindi and Sanskrit are written in the same script, but with slightly different sound-values. A word written in Devanāgarī may be pronounced as in Sanskrit or as in Hindi, e.g.— भगवान्, as *bhagavān* or as *bhagvān*, धर्म as *dharma* or *dhāram*.

¹ If he will read a play for the sake of these two Prakrits only, let him choose Karpūramasijarī (Konow's Edition).

² The most interesting play for variety of dialect is the Mṛcchakatikam.

सामवेद as *sāmaveda* or *sāmved* and so on. Confusion is increased if the student has to distinguish a Prakrit pronunciation when the spelling is identical with that of a modern word.

Another reason is that the Roman script being more atomic than Devanāgarī has advantages for stating phonetic laws in English.

Moreover any Indian student who aims at keeping abreast with modern scholarship should make himself thoroughly familiar with the use of this script. To make use of many books of reference, and Oriental Journals, it is almost as important to him, as Devanāgarī to the Western scholar.

These reasons seemed to outweigh the disadvantages of increased labour in proof-reading, and the initial feeling of unfamiliarity with Sanskrit in this guise that may be experienced by the beginner.

On doubtful points, such as derivations where "Doctors disagree," the authority of Pischel has generally been followed. Controversy has generally been avoided, and where any reference has been made to rival theories or matters of dispute, it is only to suggest to the student fields of enquiry that still await his enterprise.

Apart from facilitating the study of the Indian Drama, and of Indian Philology, it is hoped that this little book may lead some of our students and graduates to take an interest in the great field of Indian thought and literature that lies outside the Sanskrit circle. Without some knowledge of this, it is impossible to obtain an adequate idea of the life of mediæval India.

A. C. WOOLNER.

Gulmarg, }
1917. }

PREFACE TO SECOND EDITION.

The first edition was issued during the Great War. Proofs were read in intervals snatched from Civil and Military duties combined. In this second edition a number of misprints has been removed. In the meantime important contributions have been made to the history of the Indo-Aryan languages. The Chapters on Classification and Literature have been brought more up to date. Since this book first appeared there has been an increased interest in Prakrit in the Indian Universities and the general level of knowledge has risen. More attention is being given in several Universities to the history of the Indian languages. In view of this something has been said of Early Prakrit represented by Aśoka's Inscriptions and late Prakrit represented by Apabhraṃśa.

For reading the proofs and seeing the second part through the press, I am much indebted to my friend and colleague, once a pupil, Dr. Banarsi Das Jain, M.A., Ph.D., now Lecturer in Hindi at the Oriental College, who has also made a number of useful suggestions.

A. C. WOOLNER.

Oriental College, }
LAHORE.
1928.

TABLE OF TRANSLITERATION

Vowels

अ a	आ ā	इ i	ई ī	उ u
ऊ ū	ए e	ओ o		

For Sanskrit add ए r, ऋ ṛ, ॠ ṛ, ऐ ai, and औ au.

Note 1. ऋ and ॠ in Prakrit should strictly be written āi and āū to distinguish them from the Sanskrit diphthongs ऐ ai, औ au; but as the latter do not occur in Prakrit the dots can be omitted without any ambiguity, e.g. uttarai 'he crosses' can only represent उत्तरइ.

2 ए and औ in Prakrit sometimes represent short vowels. When distinguished these are written ē and ū (*vide* § 61).

Consonants.

क k	ख kh	ग g	घ gh	ङ ṅ
च c	छ ch	ज j	झ jh	ञ ñ
ट t	ठ th	ड d	ढ dh	ण ṇ
त t	थ th	द d	ध dh	न n
प p	फ ph	ब b	भ bh	म m
य y	र r	ल l	ळ ḷ	व v
श ś	ष ṣ	स s	ह h	

Visarga (not used in Prakrit) ḥ.

Anusvāra ṁ.

A nasalised vowel is represented as in ā, ū.

Note 1. Sanskrit न n is generally represented in Prakrit by ण ṇ, but the dental n may occur before another dental, e.g., दांता as in Sanskrit. This, however, is often written दंत damta. In Jain works the dental n is frequently written at the beginning of words.

2. Similarly other nasals are often represented by anusvāra.

पंष pamea for pañca

संष samkha for sañkha

दंष damḍa for daṇḍa

जंष jambu for jambu

but see § 35.

3. For the weak *y* see § 8. Note.

4. Hindi ङ is represented by *ṅ*, cerebral ञ by *ṇ*. In practice this causes no confusion with the vowels ऋ *r* and ए *l*. The letter ढ *ḍ* was probably pronounced as a cerebral *r* long before the diacritical dot for ढ was devised.

5. In general it should be understood that transliteration is merely the substitution of one set of symbols for another, and does not tell us anything more about the pronunciation. It is quite possible that च *ca* was pronounced something like *tsa* in Māhārāṣṭrī as in modern Marathi, and that in Magadha ञ *a* was pronounced as Bengali renders it to-day. Even if so, we may feel sure that a Midlander would use his own sounds in pronouncing either Prakrit.

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CORRECTIONS.

- Page 4, note 2, l. 2, for XIXth read XIth.
- „ 8, l. 26, for Vappaīrāa read Vappaīrāa,
for Vākpatirāṣa read Vakpatirāṣa.
- „ 9, l. 17, for Śrīthirā read *Śṛthirā.
- „ 10, § 1, for yadī read yadī.
- „ 12, § 12, for Kirada read Kirāda.
- „ 13, § 13, for yūtha read yūtha.
- „ 15, l. 1, for nāvia read nāvida.
- „ „ (23), for | or | read l or l.
- „ 20, l. 17, for tshii read thii.
- „ 29, § 72, l. 2, for viaṇā read viaṇā.
- „ 31 l. 2, for aniga-m- read aṅga-m-.
- „ „ § 79, l. 1, for number read member.
- „ „ § 80, for rājārṣi read rājārṣi.
- „ 34, § 90, for vauṁ read vāuṁ.
- „ 36, § 92, (v) for davahanāḥim read pavahanāḥim.
- „ „ § 93 (iii), for risāo read risao.
- „ „ last line, for mṛgatṛṣṇikāyāḥ read mṛgatṛṣṇikāyāḥ.
- „ 37, l. 1, for rekhaḥ read rekhāḥ.
- „ 42, § 110, l. 10, for -iṇa read iṇa-.
- „ 53, l. 3, for vinṇāveī read vinṇaveī.
- „ 57, l. 3, for ādhappaī read ādhappaī.
- „ „ l. 4, for vidhappaī read vidhappaī.
- „ 88, l. 17, insert been after have.

INTRODUCTION TO PRAKRIT

PART I.

CHAPTER I.

SUBJECT DEFINED.

The history of the North Indian or Indo-Aryan languages may be conveniently divided into three periods—ancient, mediæval, and modern.

(i) The speech of the ancient or Old Indo-Aryan period is represented in literature (a) by the language of the Ṛig Veda, (b) by that of later Vedic books. To this period belonged also those spoken dialects on which were based (c) the poetic diction of the Epics, and (d) the more highly polished (Samskr̥ta) literary language of Pāṇini, Patañjali, and thereafter of Kālidāsa and the others down to the present day.

(ii) The mediæval or Middle Indo-Aryan period is represented in literature by Pāli and the Prākṛits. It comprises all the dialects from the time (whenever it was) that certain *phonetic* changes, with some variations in grammar also, had produced a language obviously different from Old Indo-Aryan, down to the time (? about 1100 A.D.) when further phonetic changes and the complete break up of the old grammar had produced a new type of language similar to that of the modern vernaculars. Our knowledge of this period has to be pieced together from a variety of records, referring to different localities and different times. These records comprise inscriptions as well as literary works. Of the inscriptions the most famous are the Edicts of Aśoka. The literature comprises the Pāli Canon of the "Southern" or Hinayāna Buddhists, the Prākṛit

Canon of the Jains, the Prākṛit of Lyrics, Epics and Plays and the Prākṛit grammars.

(iii) The beginning of the third or modern period has not been fixed with precision. It lies between the latest sort of Prākṛit, or Apabhraṃśa such as that described by Hemacandra in the twelfth century, and the earliest poetry of the Old Vernaculars. The oldest poem in Western Hindi is the Prithi Rāj Rasau by Chand Bardai of Lahore (? about 1200 A.D.).

The middle period can be again divided into three stages: (1) Old Prākṛit (or Pāli); (2) Middle Prākṛit; (3) Late Prākṛit or Apabhraṃśa.

(1) The Old Prākṛit stage includes (a) Inscriptions from the middle of the 3rd century B.C. down to the 2nd century A.D. The dialect varies with time and place.

(b) Pāli of the Hinayāna Canon and other Buddhist works, as the Mahāvamsa and the Jātakas.

In the Jātakas, or Birth Stories of the Buddha, the verses (gāthās) preserve a more archaic form of language than the prose.

(c) The language of the oldest Jain Sūtras.

(d) The Prākṛits of early plays, such as those of Aśvaghoṣa of which fragments have been found in Central Asia.

(2) The Middle Prākṛit stage includes (a) Māhārāṣṭrī, the language of the liquid lyrics of the Deccan, (b) the other Dramatic Prākṛits, Śaurasenī, Māgadhī, etc., as found in the plays of Kālidāsa and his successors, and in the grammarians; (c) the dialects of the later Jain books; (d) Paśāci, in which the Brhatkathā is said to have been composed, but which is known only from the statements of grammarians.

(3) *Apabhraṃśas* were not much used for literary purposes. They represent the stage reached by ordinary colloquial speech when the Prākṛit type of speech as found in the plays was already archaic, and had been refined and stereotyped by the grammarians. By the time that Hemacandra recorded a

particular Apabhramśa of the West, this was probably already archaic.

This book is concerned in general with the second, mediæval, or middle period of the Indian language, and in particular with the Middle Prākṛit stage, especially the Dramatic Prākṛits.

Various uses of the word "Prākṛit."

Prākṛta derived from *prakṛti* has two lines of meaning: (a) the more precise meaning of something belonging to or derived from a *prakṛti*, that is from the original form of anything as opposed to a *vikṛti* its modification. (In Sāṃkhya Philosophy *prākṛta* means what is derived from *Prakṛti*, the original element); (b) the looser meanings of 'natural, ordinary, vulgar, provincial.'

It is probable that it was in the more general sense that 'prākṛta' (Śauraseni 'pāūda' Māhārāṣṭri 'pāūa') was first applied to ordinary common speech as distinct from the highly polished, perfected *Samskṛitam*.

Grammarians and Rhetoricians of later days however explain *prākṛtam* as derived from the *prakṛti*, i.e. *samskṛtam*. This explanation is perfectly intelligible even if it be not historically correct. Practically we take Sanskrit forms as the basis and derive Prākṛit forms therefrom. Nevertheless modern philology insists on an important reservation: Sanskrit forms are quoted as the basis in as far as they represent the Old Indo-Aryan forms, but sometimes the particular Old Indo-Aryan form required to explain a Prākṛit word is not found in Sanskrit at all, or only in a late work and obviously borrowed from Prākṛit.

If in "Sanskrit" we include the Vedic language and all dialects of the Old Indo-Aryan period, then it is true to say that all the Prākṛits are derived from Sanskrit. If on the other hand "Sanskrit" is used more strictly of the Pāṇini-Patañjali language or "Classical Sanskrit" then it is untrue

to say that any Prākṛit is derived from Sanskrit, except that Śāṇi, the Midland Prākṛit, is derived from the Old Indo-Aryan dialect of the Madhyadeśa on which Classical Sanskrit was mainly based.

In Europe the word Prākṛit has been used (a) to refer to particular languages classed as Prākṛit in India, e.g. Māhārāṣṭrī, or to the Prākṛit passages in plays;

(b) Of the Middle Period of the Indian languages (Pāli and the early inscriptions forming an earlier stage were sometimes distinguished from Prākṛit¹);

(c) Of the *natural* spoken language as distinct from the literary learned language. In this last sense some writers² distinguish Primary, Secondary and Tertiary Prākṛits as the natural spoken dialects of the three great periods. Out of these successive types of spoken speech grew the various literary idioms which became stereotyped or fossilised as it were, and remained in use alongside of the living and ever-changing dialects.

CHAPTER II.

PRAKRITS.

The following are the more important literary Prākṛits (Pāli being excluded):—

M.	Māhārāṣṭrī	}	Dramatic Prākṛits
Ś.	Śauraseni		
Mg.	Māgadhi		
AMg.	Ardha-Māgadhi	}	Jain Canon.
J. M.	Jain-Mahārāṣṭrī		
J. Ś.	Jain-Śauraseni		
(Apa.	Apabhramśa.)		

¹ Dr. O. Franke in his *Pāli and Sanskrit* uses 'Pāli' for the Middle Period including Inscriptions.

² *Vide* Article on Prākṛit by Dr. Sir George Grierson in *Encyclopaedia Britannica*, XIXth Edition.

M. Māhārāṣṭrī was regarded as the Prākṛit *par excellence*. Prākṛit grammars gave the rules for this first. For others there were some special rules, and then "the rest is like Māhārāṣṭrī." Daṇḍin remarks (K.D.1.35): *Māhārāṣṭrāśrayām bhāṣām prakṛṣṭam prākṛtam viduḥ*.

In the Drama ladies who speak Śaurasenī, sing their songs in Māhārāṣṭrī. The Māhārāṣṭrī lyrics were famous far beyond the limits of Māhārāṣṭram. The same language is used for the Prākṛit Epics such as the Gaṇḍavaho. This language of the Deccan poets carries further than other Prākṛits the principle of omitting single consonants between vowels (*vide* § 10). This is natural in a literary song-dialect, for in a song it is the melody and sentiment that matter most, the precise words or forms of words are less important. It is not to be supposed however that Māhārāṣṭrī is a mere invention of the poets. It is based on the old spoken language of the country of the Godavari, and contains many features that survive as peculiarities of modern Marathi.

Ś. Śaurasenī was the Prākṛit of the Madhyadeśa taking its name from Śūrasena the country round Mathurā ('Muttra'). This is the ordinary Prākṛit of a Sanskrit drama. It is spoken by ladies and the Vidūshaka; in the Camphor-cluster (Karpūra-mañjarī) even by the king. This Prākṛit is the nearest to classical Sanskrit. It arose in the same country, and is descended from the spoken language, on which classical Sanskrit was mainly based. It thus forms an intermediate stage between Sanskrit and Hindi (that is, the Western Hindi on which Literary Hindi has been based). Owing however to this close kinship with the sacred tongue, Śaurasenī was overshadowed; continually influenced by Sanskrit, it failed to make much independent progress.

Mg. Māgadhī is the Prākṛit of the East. Its geographical centre was in the ancient Magadha not far from the land of modern Māgahi, a dialect of Bihārī. In the plays Māgadhī is

spoken by low people. Dialects of Māgadhi also occur, e.g., Dhakki in the Mṛcchakaṭikam. This Prākṛit differs conspicuously from the others in its phonetics. *स* is replaced by *श*, and *र* by *ल*. The nominative singular of -a stems end in -e. *य* remains and even replaces *ज*. [For further particulars vide Chap. X]. Where other Prākṛits say *hattḥo*, Māgadhi has *haste*; others *so rāā* = *so rājā*, Māgadhi *śe lāā*.

Jain Prākṛits.

AMg. The oldest Jain Sūtras were composed in Ardha Māgadhi, a Prākṛit based on the dialect spoken between Śūrasena and Magadha (about Oude). In its phonetic character it resembles Māgadhi in some respects. It preserves more traces of the old grammar than Śauraseni, and shows a greater independence from Sanskrit.

J. M. The non-canonical books of the Śvetāmbaras were written in a form of Māhārāṣṭri that has been termed Jain Māhārāṣṭri.

J. Ś. The language of the Digambara Canon in some respects resembles Śa ni and has been termed Jain Śauraseni.

Apabhraṃśa has been used in India (a) for anything diverging from Sanskrit as the standard of correct speech, (b) for spoken languages as distinct from literary "Prākṛits," including non-Aryan as well as Aryan languages; (c) a literary form of any such vernacular. The only literary Apabhraṃśa described in detail by the grammarians is the Nāgara Apabhraṃśa which appears to have belonged to Gujarat. To this is said to be related the Vṛācāda Apabhraṃśa of Sindh. Dhakki and some other dialectic forms of the main Prākṛits are sometimes styled *apabhraṃśas*. If we had records of the Apabhraṃśas spoken in the areas connected with each of the main Prākṛits an important link in the history of the Indian languages would be supplied. Even as it is, the tendencies of Apabhraṃśa in phonetics and grammar, help to bridge the gap between typical Prākṛit and the modern languages. The

number of text available gradually increases and these supplement the information contained in Hemacandra's grammar.

The use of various Prakrits in the Drama is discussed in Chapter XI on Prakrit Literature. Further details as to sub-dialects, Paisāci dialects; the dialects used in Inscriptions, and their relationships, are given in Chapter X on the classification of Prakrits.

CHAPTER III.

GENERAL CHARACTER OF PRAKRIT.

Prakrit (including Pāli) was still a synthetic language. The ancient grammar had been somewhat simplified. The number of case forms and verbal form tends to dwindle. The R̥gveda possessed a greater variety of forms than the later Vedas. Pāṇini's Sanskrit has discarded a number of forms used in the Brāhmaṇas. Pāli and old Ardhamāgadhī retain a good deal that has disappeared from the Māhārāṣṭrī and Śauraseni of the lyrics and plays. Apabhraṃśa finally indicates the approaching dissolution of the last remnants of the old etymology. The time was approaching when a noun might have only two or three distinct endings, and the verb was reduced to little more than one tense and two participles. The ambiguity thus produced was avoided by new devices, and out of the ruins of the old language grew up the analytic languages of modern India.

Though simplified, yet the remaining Prakrit grammar is of the same type as Sanskrit grammar. There is a strong tendency to reduce all declension to one type, that of *a*-stems, and to conjugate all verbs according to one scheme, that of the old *A*. Conjugation. The Dative disappears. Nominative and Accusative Plurals tend to coincide. The Imperfect, Perfect and numerous Aorists had gone by the time of the Middle Prakrit stage. The Dual number was found

unnecessary. The Ātmanepada hardly survived after the Old Prākṛit stage and never in its original meaning. But it was not yet necessary to resort to postpositions or auxiliary verbs. The essentials necessary for ordinary conversation and even verse-writing remained down to the Apabhraṃśa stage. For more important work, for more exact thinking the tendency was to resort to Sanskrit. As Pāli, Ardhamāgadhi and the other Jain Prākṛits successively lost the advantage of being the language of the day, or of the locality, they were unable to withstand this tendency and were eventually replaced by Sanskrit.

Apart from this simplification the main changes arising in Prākṛit are phonetic. Conjunct consonants are mostly assimilated: *rakta* became *ratta* (as Latin *fructu-s* became Italian *frutto*); *sapta* became *satta* (as Latin *septem* became Italian *sette*). Some of the sounds of the old language disappear: *च* *r*, *ऐ* *ai*, *औ* *au*, *य* *ya* (except in Mg. and a shadowy *य* to bridge hiatus), *ग* *ga* (except in Mg. where *स* is missing), *ष* *ṣa* and Visarga; whereas the only sounds contained in Prākṛit and not recorded for Sanskrit are the short vowels *ē* and *ō*. Final consonants are avoided. Not more than two consonants can follow a short vowel, nor more than one follow a long vowel.

[For details see Chapters IV to VI.]

The cumulative effect to such changes in the case of a particular word may be such as to completely alter its appearance. "Vappairāa" does not immediately suggest Vāḥpatirājā, "oṇṇa" is not very like *avalīrṇa*. On the other hand some words are identical with Sanskrit and the *majority* could readily suggest a Sanskrit equivalent to anyone with a living colloquial knowledge of the classical language. This is true not only of Śauraseni but also of the others.

From this circumstance it may be understood that the different Prākṛits were mutually intelligible among the educated. A speaker of Sanskrit, whose *mother tongue* was the

spoken form of any one of the Prākritis, would readily understand any of the literary Prākritis. Moreover a speaker of Śauraseni would easily learn to recognise many Sanskrit words, and even grasp the meaning of a Sanskrit sentence without being able to speak Sanskrit. In the older stage the difference was still less marked. Still further back we should find only the difference between 'correct' and 'incorrect' pronunciation, grammatical speech and ungrammatical, standard speech and dialectical—the differences between the speech of educated and uneducated people speaking substantially the same language. At this stage though differences existed the new speech had not attained a separate existence, it was not yet distinct enough to be recognized as a separate language capable of having a fixed grammar and a literature of its own.

Even in the Rigveda we find "*prākritisms*," that is phonetic variations along just those lines that were followed by the Prākritis. For instance *sithirā*—"loose" instead of *śrithirā* as might be expected from the root *śrath*. From this and similar instances it is not necessary to deduce a wide difference between the language of the hymns and contemporary speech. Rather the inclusion of such "*prākritisms*" in the sacred texts indicates that the priests regarded them as possible forms in the same language, and were not yet conscious of any gulf between the two kinds of speech.

An interesting parallel to the history of the Indo-Aryan languages is shown by that of the Romance languages in Europe. Of several old Italic dialects, that of the Latin tribe prevailed, and Latin became the dominant language of Italy—and then of the Roman Empire. It became the language of the largest Christian Church of the middle ages, and thence the language of Science and Philosophy until the modern languages of Europe asserted their independent existence. Like Sanskrit in India, Latin was long the medium of conversation between educated men of different nations. Again, as the language of religion, Latin was always to be heard in the mouths of priests,

and common people caught stray phrases of it. The mediæval quack or schoolmaster, however ignorant, must needs air his Latin.¹ Here again phonetic changes and the working of analogy have gradually simplified the old grammar until prepositions and auxiliary verbs had to be used to avoid ambiguity.

Some speculation has been devoted as to the *causes* of such changes as in India may be styled *prakritic*. Economy of effort, progressive refinement especially in courts and cities, softening influence of a semi-tropical climate, influence of the speech habits of non-Aryan peoples who adopted the Aryan speech—all these may have been at work both in India and in Europe.

CHAPTER IV

PHONETICS.

SINGLE CONSONANTS.

§ 1. *Ā. Initial.* The general rule is that a single consonant at the beginning of a word remains unaltered, except *n*, *y*, *ś*, and *ṣ*. (न, य, ष, ष).

n is cerebralised (§ 7).

y becomes *j* (except in *Mg.*).

jadhā=*yathā* (*Mg. yadhā*). *jaī*=*yadī*, *Śaur.* also has *jadi* (*Mg. yaī, yadi*). *jogī*=*yogī*.

ś and *ṣ* become *s* (§ 8).

§ 2. The initial consonant of the second member of a compound is usually treated as if it was in the middle of a word. A verbal root however often retains its initial letter.

putta=*putra*, but *āryaputra* becomes *ajjaūtta*.

M. paāsei=*prakāśayati*. *Ś. āadam* or *āgadam*=*āgatam* (*M. āaam* or *āgaam*).

¹ See *Love's Labour Lost*, Act V. Holofernes the Schoolmaster.

§ 3. *Haclities* are similarly treated. *kiṃ uṇa=kiṃ punar.*
vi=(a)pi. a=ca.

In *tāvat* and *te* (2nd pers. pron.) Śaur. and Mg. change *t* to *d* as in the middle of a word. *mā dāva=mā tāvat.*

ṇa de=na te. piduṇo de=pitus te. tado de=tatas te.

§ 4. In several dialects *bh* becomes *h* in the root *bhū* and its derivatives. *M. hoī=bhavati* (Śaur. *bhodi*).

Ś. *havissadi* (Mg. *haviśśadi*)=*bhaviṣyati*.

Ś. Mg. *hodavva=bhavitavya.*

(5). *Ph* at the beginning of the second member of a compound is often retained as at the beginning of a word.

Ś. *cittaphalaa=citraphalaka, bahuphala, saphala.*

(6). *Aspiration.*

kh for *k*. *khujja=kubja. √kheḷ=√krīḍ.* [Skt. has *kheḷ* "shake, play" as early as the Rāmāyaṇa (J. Bloch), which may be Prakritic.]

ph for *p*. Ś. *phaṇasa. M. paṇasa=panasa* "bread-fruit tree." An aspirated sibilant becomes *ch*. AMg. *chāva=Pāli chāpa=sāba* or *sāva* "young animal." M. AMg. *cha=ṣat, chattha=ṣaṣṭha.*

(7). *Change of Place of Articulation.*

Examples. Palatal for Dental. *M. ciṭṭhaī. S. ciṭṭhadi.*
Mg. ciṣṭhadi=tiṣṭhati

Cerebral for Dental. *M. dhaṅkha=dhvāṅkṣa* "crow."

ṇ for *n*. *nūṇa=nūnam, ṇaṇa=nayana.*

(8). The three sibilants ś, ṣ, s (श ष स) are reduced to one, the dental *s* (except in Māgadhi where we have the palatal ś).

§ 9. *B. Medial.* Medial or intervocal *k, g, c, j, t, d*, are generally dropped. (क, ग, च, ज, त, द).

M. loa=loka, saala=sakaḷa, aṇurāa=anurāga, juala=yugala, ṇaara=nagara, paūra=prapura, bhoṇa=bhojana, rasāala=rasātala, hiaa=hṛdaya.

Medial *p, b, v*, are sometimes dropped. (प, ब, व).

M. rūa=rūpa, viuha=vibudha, diaha=divaśa.

Medial y is always dropped (३).

vioa=viyoga, pin=priya.

Note.—In place of the omitted consonant was pronounced a weakly articulated *ya* (*laghu-prayatnatara-ya-kāra*).

This was weaker than the *य* of Sanskrit or Māgadhi, and was not expressed in writing, except in MSS. written by the Jains, e.g., hiyaśa=hiyaya.

§ 10. This principle of omitting single consonants between vowels was carried to great lengths in the literary form of Mahārāṣṭri used in Lyrics. It naturally leads to ambiguity. *Kaī* may represent *kati*, *kari*, or *kapi*! A string of vowels like *uaa* (= *udaka*) has lost all the character of the original word. The fact that such changes were possible at all shows that the Indian consonants were, as now, weaker in articulation than the English consonants. The actual workaday dialects however were more conservative. In Apabhraṃśa, Hemacandra tells us, *k*, *t*, *p* between vowels were not dropped, but became *g*, *d*, *b*, respectively. *nāgu*=*nāyakaḥ*, *āgado*=*āgataḥ*, *sabhalaṇ*=*saṃphalakam*. Some of the literary Prakrits also have the same change. In the older stage, as in Pāli, *k*, *t*, *p* remain unchanged, or dialectically became sonants: *Sāgala*=*Sākala*.

§ 11. *Examples.*

Śaur: *adidhi*=*atithi*, *kaṇnedu*=*kathayatu*, *pāridosia*=*pāriṭoṣika*, *bhodi*=*bhavati*, *kadhido*=*kathitaḥ*, *Kirada*=*Kirāta*, *āṇedi*=*āṇayati*, *tado*=*tataḥ*, *kida*=*kṛta*, *gada*=*gata*, *sakkada*=*saṃskṛta*, *Sarassadi*=*Sarasvati* (M. Sarassai).

Māgadhi: *pālidosia*=*pāriṭoṣika*, *sāadam*=*svāgatam*, hege ("I") **ahakaḥ*, a derivative of *aham*.

Ardha-Māgadhi and Jain Māhārāṣṭri: *Asoga*=*Asoka*, *loga*=*loka*, *āgāsa*=*ākāśa*.

Pāli: *loka*, *gacchati*, *rūpa*.

§ 12. In this treatment of medial t we have one of the characteristic distinctions between the Śaurasenī and Māhārāṣṭrī of the plays. Compare the following:—

<i>Śaurasenī.</i>	<i>Māhārāṣṭrī.</i>	<i>Sanskrit.</i>
jāṇādi	jāṇāi	jānāti.
edi.	ei	eti.
hida	hia	hita.
pāuda	pāua	prākṛta.
maragada	maragaa	marakata.
ladā	laā	latā.
thida	thia	sthita.
pahudi	pahui	prabhṛti.
gada	saa	śata.
edan	eam	(etad).

§ 13. The aspirates kh, gh, th, dh, ph, and bh between vowels are generally reduced to h. (ख, घ, थ, ध, फ, and भ become ह).

mūha=*mukha*, sahī=*sakhī*, meha=*megha*, lahua=*laghuka*, jūha=*yutha*, ruhira=*rudhira*, vahū=*vadhū*, sahara=*saphara*, ahiṇava=*abhinava*, ṇaha=*nabhas* or *nakha*...

§ 14. Here again Śaurasenī, Māgadhi and some other dialects merely replace the surd th by the sonant dh.

Ś. adidhi, kaḍhedu, taḍhā, adha, jadhā=*yathā*.

Mg. yadhā=*yathā*, taḍhā. (Pāli retains the surd—atha, yathā, tathā.)

This forms another distinction between Śaurasenī and Māhārāṣṭrī, e.g. :—

<i>Śaurasenī.</i>	<i>Māhārāṣṭrī.</i>	<i>Sanskrit.</i>
adha	aha	atha.
maṇoradha	maṇoraha	manoratha.
kadham	kaham	katham.
nāḍha	nāha	nātha.

§ 15. Sometimes instead of being dropped (§ 9) or reduced to h (§ 13) a consonant between vowels is doubled.

Ś. *ujju*=*rju*, M. *nakkha*=*nakha*, M. Ś. *ĕkka*=*eka*.

Note 1. Other consonants are similarly doubled, e.g. :—
jōvvaṇa=*yauvana*, *tēlla*=*taila*, *pēm̐ma*=*preman*.

Note 2. The vowel before the double consonant is always short. Here *ṭ* and *ṭi* represent the short vowels *ṛ*, *ṛi*. (§ 68.)

Note 3. An aspirate is doubled by prefixing the corresponding non-aspirated sound : *kkh*, *ggh*, and so on.

Some MSS. literally double the aspirates, writing *kkkh*, *chch*, and so on. This is merely an orthographical difference, the pronunciation was the same.

§ 16. Cerebral surds *ṭ* *ṭh* between vowels become sonant *ḍ* *ḍh* (ट, ठ become ड, ढ).

paḍa=*paṭa*, *paḍāa*=*paṭāka*, *kuḍila*=*kuṭila*, *kuḍumba*=*kuṭumba*, *vaḍa*=*vaṭa*, *paḍhaṇa*=*paṭhaṇa*.

Some dialects had the further change of *ḍ* to *ḷ*. (§22)

M. *kakkola*=*karkota*. Mg. *śaala*=*śakata* (Śaur. *saḍa*).

Mg. *yūḷaka*=*jūṭaka* (Śaur. **jūḍaa*).

(17) P if not omitted becomes V. (*ṭ* becomes *ṭi*).

rūva=*rūpa*, *dīva*=*dīpa* (cf. *Diwālī*), *uvari*=*upari*, *uvaraṇa*=*upakaṛaṇa*, *uvajjhāa*=*upādhyāya* (cf. *Ojha*).
avi=*api*, *avara*=*apara* (Hindi *aur*), *tāva*=*tāpa*.

(18) B becomes V. (*ṭ* becomes *ṭi*).

kavala=*kabala*, *savara*=*śabara*.

(19). Aspiration. Prakrit sometimes has *kh* instead of Sanskrit *k* (§ 6). This in the middle of a word generally becomes *h*.

M. *nīhasa*=*nikāṣa*, M. Ś. *phaḷiḥa*=*sphaṭika*.

ṭa through *ṭha* becomes *ḍha*. AMg. *vaḍha*=*vaṭa*, *ta* becomes *tha*, then *ha*. M. *bharaha*=*bharata*, *vasahi*=*vasati* Rarer; *p* through *ph* becomes *bh*. AMg. *kacchabha*=*kacchapa*. *n*, *m*, *l* and the sibilants are

sometimes aspirated. M. ṇhāvia (but S. Mg. ṇāvia)=
nāpita i.e., *snāpita from √ snā.

AMg. lhasuṇa (also lasuṇa)=laśuṇa, cf. § 30.

Aspiration is sometimes shifted. M. dihi from *dīhi=
dhrti. M. dhūā Ś. Mg. dhūdā=duhitā, Ś. Mg. bahiṇī
=bhaginī, M. ghēttum=grahītum (through *ghṛptum).
Aspiration is sometimes lost. Ś. saṅkalā=ṣṅkhalā but
saṅkhalā and siṅkhalā are also found.

(20) *Change of place of articulation.*

Cerebral for Dental.

paḍi=prati, M. paḍia Ś. Mg. paḍida=patita, paḍhama
=prathama. This cerebralising is much commoner in
Ardhamāgadhī :

AMg. oṣaḍha=auṣadha (M. Ś. oṣaha).

In most dialects n regularly becomes ṇ (ण for न) nūṇa,
ṇaṇa.

(21) *Sibilants. The three sibilants of Sanskrit are represented
by the dental s (except in Māgadhī which has only the
palatal ś), asesa=aśeṣa, etc.*

Mg. keśeśu=keśeṣu (Śaur. etc. kesesu).

(22) *D often becomes ḷ. (§ 16) (ड becomes ढ).*

In North India books and MSS. use ढ for ढ.

M. gaṛuḷa (Ś. gaṛuḍa; Mg. galuḍa), M. Ś. kīḷā=kṛidā.

(23) *T and d sometimes become ḷ or ḷ. (त, द become ढ or ढ).*

Ś. alasī=atasī, M. Ś. vijjuliā=*vidyutikā "lightning"
(whence Hindi bijli). M. Sālavāhaṇa=Sātavāhana.
M. Ś. dohaḷa=dohada.

(24) *D becomes r in adjectival and pronominal compounds
with -drśa-drśa-drkṣa.*

erisa=iḍrśa (Ś. also idisa) kerisa, aṇṇārisa tumbārisa,
sarisa.

- (20) In dialects *m* sometimes became *v*. (म become व).

So M. *vammaha* Śaur. *m* *adha*=*manmatha*. M. *oṇavia*=*avanata* (from **avanamita*).

This change is more frequent in Apabhraṃsa which at the same time nasalises the preceding vowel and the semivowel, and then often omits either the semivowel or the nasal element. Thus Apa. *kāvala*=*kamala*, *Jāuṇā*=*Yamunā*, *ṇavahī*=*namanti*. This nasalisation also appears in M., e.g. *Cāuṇḍā*=Śaur. *Cāmuṇḍā*.

This change accounts for forms like "Kanwar" from *Kumāra*, and *gāv* (गव) with its many minute variations in the modern dialects. (Skt. *grāma*. Pāli and most Prākritis (g)gāma-). Cf. Beames, I, 254.

- (26) In Māgadhī *r* always become *l*, in other dialects the change is exceptional. (र become ल).

M. Ś. *dalidda*=*daridra*, *muḥala*=*mukhara*.

The change is more frequent in Ardha Māgadhī than in M. or Ś.

- (27) Sometimes sibilants are replaced by *h*, either as a dialectic variation or in a particular group of words.

M. *dhaṇuḥa*=**dhanuṣa* for *dhanus*,

M. *paccūha*=*pratyūṣa* 'morning sun' but *paccusa* 'dawn' (Pischel. Gr. § 263).

M. *pāhāṇa*=*pāṣāṇa*.

M. *anudīaḥaṃ* (Ś. *aṇudīasaṃ*)=*anudīvasaṃ*.

Futures like M. *ṇehī* for *neṣyati*, AMg. *gāhī* for *gāsyati*.

JM. *pāhāmi* for *pāsyāmi*, AMg. *gamihī* for *gamisyati*.

Genitives like mg. *kamaṇa*=*kāmasya*, Apa. *kavvaha*=*kāvyaśya*.

Pronominal forms like Apa. *eho*=*eṣa*, Pkt. *tumhe*=**tuṣme*, M. *tāha* beside *tāsa* for *tassa*=*tasya*, *tahim* for *tassim*=*tasmin*.

This phenomenon is commoner in Apabhraṃsa and has been used to explain several features in the later system

of declension and conjugation. The history of the change however is obscure and the extent of its influence has been questioned. (See Pischel Gr. §§ 263, 422, 425, 520; J. Bloch *Langue marathe*, § 162; S. K. Chatterji, *Bengali Language*, pp. 549, 550, 555, 751, 963.)

- (28). Sometimes instead of *h* in Sanskrit we find an aspirate *dh* etc. in Prākṛit, e.g. Ś. Mg. *idha*, M. *iha*, cf. Pāli *idha*. Here Śauraseni preserves the more original sound. *H* in Sanskrit often represents an original sonant aspirate. Cf. *hanti* and *aghnan*, *jaghāna*.

§ 29. C. *Final*. All final mutes are dropped.

Nasals become anusvāra. *aḥ* becomes *o*, otherwise *vi sarga* is dropped. Sometimes the final vowel is then nasalised.

For treatment of finals in compounds see Sandhi (Ch.VII).

CHAPTER V.

COMPOUND CONSONANTS.

- § 30. At the beginning of a word only a single consonant can remain.

Exceptions 1. *ṇh*, e.g., *ṇhāṇa*=*snāna*.

2. *mh* as in *mhi*=(*a*)*smi*, *mho mha*=*smah* (enclitic).

3. At the beginning of the second member of a compound.

Note.—If *ṇh* and *mh* are regarded as aspirated *ṇ* and *m* rather than as conjuncts they are not exceptions.

The weakness of final consonants is a phenomenon observed in many languages. A final mute ceases to “explode” becoming merely “implosive.” The vocal organs take up the right position but there is no sudden release of

air, no "explosion," and no audible glide to another sound. There is only a moment of silence for a surd, a moment of vocal murmur for a sonant. The next stage is to omit the effort of taking up the position, then there is no on-glide and even the "implosive" has been lost.

The nasal resonance is more audible and survives.

§ 31. In the middle of a word no group may exceed two consonants, and these must be only

- (1) Doubled, e.g. *kk* (or for aspirate *kkh*),
- (2) Mute after nasal of the same class, e.g. *ñk, ṇḍ, or*
- (3) Aspirated Nasal (or *lh*).

§ 32. Consequently most compound consonants are either assimilated or separated by a svarabhakti vowel.

§ 33. Assimilation. The general rule is that between equals the second prevails, between unequals the stronger prevails.

The consonants can be arranged as follows in a scale of decreasing strength for this purpose.

- (i) Mutes. (The five *vargas* less the nasals.)
- (ii) Nasals.
- (iii) *l, s, v, y, r*, in order.
h stands by itself (§§ 52-54).

§ 34. Two mutes. According to the rule given above, *k+t* becomes *tt*, *g+dh* becomes *ddh*, *d+g* becomes *gg* and so on.

Examples. *jutta=yukta*, *vappaīrāā=vāḥpatirājā*, *dud-dha=dugdha*, *chaccarṇa=ṣaṭ+caraṇa* (§ 6), *khagga=khadga*, *balakkāra=balāṭkāra*, *uppala=utpala*, *uggama=udgama*, *sabbhāva=sadbhāva*, *sutta=supta*, *khujja=kubja* (§ 6), *sadda=sabda*, *laddha=labdha*.

Thus of two mutes (nasals excluded) the assimilation is "progressive," i.e. the first is assimilated to the second.

This has been explained by the tendency of the first mute in a conjunct to be merely "implosive."

- § 35. A nasal before a mute of the same class remains, before a mute of another class it becomes anusvāra.

Ṣaṅkhala=ṣṛṅkhala, kōṇca=krauṇca, kaṇṭha, maṇṭhara, jambū, but di. uha=dīnmukha, paṁti=paṅkti, vimjha=vindhya (§ 44).

- § 36. A nasal following a mute is assimilated

aggi=agnih, viggha=vighna, savatti=sapatnī, jugga=yugma.

Exceptions. (a) jña becomes ṇṇa. āṇavedi=āṇṇāpayati. aṇahinna=anabhiṇṇa. jaṇṇa=yaṇṇa.

Note 1. At the beginning of the second member of a compound jña can become jja, e.g. maṇḍjja=manoṇṇa.

Note 2. Māgadhi has ṇṇa according to Hemachandra (4-293).

(b) ātman in M. nearly always, in Apā. always becomes appa (cf. Hindi āp). The other dialects vary between appa and atta.

(c) dma becomes mma, pōmma=pudma (also paūma, § 57).

- § 37. L with a mute is assimilated.

vakkala=valkala, phaḡḡṇa=phalḡṇa, appa=alpa., kappā=kalpa. [Exception √jalp becomes √jamp, but also japp]. pavamga=plavamga

- § 38. Mute and Sibilant. The mute of course can only be a surd. When the sibilant comes first, it is assimilated, and the mute is aspirated, e.g. sta becomes tth. When however the sibilant stands at the end of the first member of compound, the following mute need not be aspirated, especially if the first member is a prefix like dus. Śca becomes ccha, acchāria=āścārya, pacchā=paścāi but niccala=niścala. duccharīa=duscarita.

[In Māgadhi śca remains: niścala.]

Ška and škha become kkn. Š. pōkkhara=*puṣkara*,
sukkha=*buṣka*. In this case however the aspiration is
often omitted.

M. caūkka. Š. cadukka=*catuska*. M. Š dukkara=
duṣkara. *ṇikkam*—for *niṣkram*—etc.

Šta and s̥tha become t̥th dīṭṭhi=*dṛṣṭi*, suṭṭhu=*suṣṭhu*.
Exception vedha=*veṣṭa* (cf. Pāli *veṭṭati*).

Špa and s̥pha become pph. puppha=*puṣpa*, ṇipphala
=*niṣphala*.

Sta and s̥tha become tth. thaṇa=*stana*, atthi=*asti*,
hattha=*hasta* (cf. Panjabi *hatth*), avatthā=*avasthā*,
kāatthaa=*kāyasthaka*. Compound. duttkā=*dustara*.
Sometimes this tth is cerebralised. M. Š. aṭṭhi=*aṣṭhi*.
The *ṣ* *s̥tha* especially varies between tth and t̥th. Śaur.
thida or t̥hida=*sthita* (M. thia or t̥hia), M. Š. t̥hāṇa
=*sthāṇa* (M. also thāṇa). Š. thidi or t̥hidi=*sthiti* (M.
tshii or t̥hii.)

Špa and s̥pha become pph. phamsa=*sparśa* (§ 49).
phaliha=*sphaṭika*. A. Mg. phusaī=*spr̥kati*.

§ 39. When the sibilant follows the mute they become cch.
acchi=*akṣi*, riccha=*ṛkṣa*, M. chuhā=*kṣudhā*, macch-
āra=*matsara*, vaccha=*vaṭsa* (also=*vr̥kṣa*), accharā=
apsarā, jugucchā=*jugupeśā*.

40. Kṣa however more generally becomes kkh. Śaur.
khattia=*kṣatriya*, khitta=*kṣipta*, akkhi=*akṣi*,
ṇikkhividum=*niṣkṣeptum*, sikkhida=*sikṣita*, dak-
khina=*dakṣiṇa* ("Deccan").

Sometimes the dialects vary between cch and kkh.
M. ucchu, Š. ikkhu=*ikṣu*, M. kucchi, Š. kukkhi=*kuṣi*,
M. pēcchāi, Š. pēkkhadi=*prekṣate*, M. S. sārīccha, Š.
sārīkkha=**sādṛkṣu*.

Sometimes kṣa becomes jjh.

S. paṣṣharāvedī=**prakṣarāpayati*, M. Š. jhina=*kṣiṇa* (also
khina).

Note. Pischel distinguishes: (a) original kṣa (Avestan xša) becomes kkh, (b) kṣa from śṣa (Avestan ša) becomes ccha, (c) kṣa from źza becomes jḡha. Śṣa and źza would seem rather difficult to pronounce. Presumably śṣa represents in origin a front palate stop plus the corresponding fricative, and źza the sonant equivalent, while the original kṣa is a back palate stop plus a fricative. The ष in च can hardly have been originally identical with the Indian cerebral sibilant. The history of the different pronunciations of ष and च, and the relation in Iranian languages of χ and š, need further investigation. Inscriptions and some other evidence suggest a dialectic division in India, cch in the West and North-West, kkh in the East. (J. Bloch. *Langue marathe*. § 104. cf. Pischel. *Gr.* §§ 318 to 321. Geiger. *Pali Gr.* § 56.)

§ 41. In compounds $-t+s-$ or $-t+s-$ become $-ss-$ or with lengthening of previous vowel simply $s-$ —pajjussua—paryutsuka, ūsava=utsava, Ś. ussāsa, M. ūsāsa=ucchvāsa.

§ 42. V with a mute is assimilated.

M. kaḍḥia S. kaḍhida=kvathita, Ś. pakka—pakva, ujjala=ujjvala, satta=sattva, dia=dviḡa, but uvvigga=udvigna, and so always with the prefix ud.

§ 43. Y with a mute is assimilated.

Cāṇakka=Cāṇakya, sōkkha=saukhyā, jōḡga=yogyā, ṇaṭṭaa=nāṭyaka, abbhantara=abhyantara.

§ 44. A dental is first palatalised.

Sacca=satya, ṇevaccha=nepathya, accanta=atyanta, racchā=rathyā, ajja=adya, uvajjhā=upādhyāya, samjḡhā=sandhyā, majjha=madhya.

§ 45. R with a mute is assimilated.

takkemi=tarkayāmi, cakka=cakra, magga=mārga, gāma=grāma, samucchida=samucchrīta, ṇibbandha

=*nirbandha*, *citta*=*citra*, *patta*=*pattra*, *attha*=*artha*,
bhadda=*bhadra*, *samudda*=*samudra*, *addha*=*ardha*.

Exception—*atra* becomes *attha*, *atra* becomes *tattha*.

[When R precedes a dental it sometimes cerebralises it first, especially in AMg. *valladi*=*varṭate*.]

§ 46. Two Nasals. ङ *n* and ण *ṇ* before म *m* become anusvāra :

ङ *n* is assimilated to following म *m* and ण *m* to following

ण *n* (i.e., ण *ṇ*).

dimmuha=*diṇmukha*. M. *chaṃmuha*=*ṣaṇmukha*. *um-*
muha=*unmukha*, *ṇiṇṇa*=*nimna*, *Pajjuṇṇa*=*Prady-*
umna.

§ 47. Nasal with sibilant. If the nasal precedes it becomes anusvāra. When the sibilant precedes it becomes h and the order is reversed.

Ṣna becomes *ṇha*. *paṇha*=*praṣṇa*.

Śma becomes *mha*. *Kaṃhira*=*Kāśmīra*.

Ṣṇa becomes *ṇha*. *uṇha*=*uṣṇa*, *Kaṇha*=*Kṛṣṇa*.

Sma becomes *mha*. *giṃha*=*grīṣma*.

Sna becomes *ṇha*. *ṇhāṇa*=*śnāna*.

Sma becomes *mha*. *aṃhe*=*aśme*, *viṃhaa*=*viśmaya*.

Exceptions :

(1) *raśmi* always becomes *rassi*,

(2) Initial *śma* becomes *m*. *masāṇa*=*śmaśāna*.

(3) *Sneha*, *snigdha*, either *ṇehā niddha* or *siṇeha*,
siniddha.

(4) Loc, Singular Pronominal ending—*śmin* becomes
mmi; —*śmin* becomes either —*ssim* or —*mmi*.

Ś. *edassim*=*etaśmin* M. *eassim* or *eammi*. (AMg.
maṣi logaṃsi=*loke*).

§ 48. Nasal with semivowel. The semivowel is assimilated.

gumma=*gulma*, *mēccha*=*mleccha*, *aṇṇesaṇā*=*a-*
veṣaṇā, *puṇṇa*=*punya*, *aṇṇa*=*anya*, *sōmma*=*saumya*,
dhamma=*dharma*, *kaṇṇa*=*karna*.

Note. *my* after a long vowel become *m*. *kāmāe*=*kāmyāyā*.

§ 49. **Sibilant and semivowel.** The semivowel is assimilated. sāhaṇīa=ślaghaṇīya, pāsa=pārśva. M. āsa Ś. assa=āśva, avassam=avasyam, M. mīsa Ś. missa=mīśra, maṇussa=maṇuṣya, Ś. pariṣsaadi=pariṣvajate, rahassa=rahasya, vāassa=vayasya, tassa=tasya, sahasa=sahasra, sahattha=svahasta, Ś. Sarassadi=Sarasvatī, sādadam=svāgataṁ.

Note 1. Sometimes this *ss* is reduced to *s* with (a) lengthening of the previous vowel (M. mīsa, āsa above) or (b) nasalisation of the previous vowel, which is more frequent from *śra* and general with *rśa*. Amsu=aśru, phamsa=sparśa, dāmsaṇa=darśana (§ 64.)

Note 2. A further dialectic change is *s* becomes *h*. So Māgadhi kāmāha. Apabhraṁśa kāmahō. Later on this had an important effect on inflections. (§ 27.)

§ 50. **Two semivowels.** The stronger prevails in the order l, v, r, y.

gallakka=galvarka, mulla=mūlya, ḍullaha=durlabha, kavva=kāvya, parivvājaa=parivṛājaka, savva=sarva.

Exception. In *ry* *y* becomes *j*, hence it becomes *jj*, ajja=ārya, kajja=kārya. Sometimes *r* becomes *l*, hence ll pallattha=pariyasta.

Note. *yya* becomes *jjā*, except in Māgadhi.

§ 51. **Visarga before k, kh, p, ph, is treated like a sibilant** dukkha=duḥkha, antakkaṇa=antaḥkaṇa; so is visarga before a sibilant. Ś. cadussamudda=catuḥsamudra, dussaha=duḥsaha (also M. Ś. dūsaha).

§ 52. **When h precedes a nasal or l, the group is inverted.** avaraṇha=aparāhṇa, majjhaṇha=madhyāhna, M. geṇhaī, Ś. geṇhadi=grhṇāti, ciṇha=cihna (M. also cindha), bamhaṇa=brāhmaṇa, palhattha=*prahlasta (from √hlaś=hras).

§ 53. **In hy the semivowel becomes j and then the group becomes jjh.** Sajjha=sahya, aṇugejjhā=anugrāhyā.

§ 54. *Hv* becomes either *bbh* (through *vh*) or *h*. *vibbhala*=*vihvala*, *jihā*=*jihvā* (AMg. *ḥibbhā*). (For *hr*, *rh* see § 57.)

§ 55. Cerebralisation. Dental groups sometimes become cerebral. Ś. *maṭṭiā*=*mṛttikā*, Ś. M. *vuddha*=*vṛddha*, *gaṇṭhi*=*granthi*.

In M. and Ś. this usually happens after an original *r* or *ṛ*; but in AMg. in other words also, especially after a sibilant. (Pischel. Gr. 289. cf. Geiger. Pali Gr. 64.)

§ 56. The same principles apply to groups of three consonants, e.g., *matsya* becomes *maccha*, *arghya* *aggba*, *astra* *attha*, and so on.

§ 57. Svarabhakti. When one of two consonants is a nasal or a semivowel, the two may be separated by an inserted svarabhakti vowel. The two consonants are then treated according to the rules for simple consonants. The vowel is generally *i*, or *u* with a labial, but sometimes *a*. M. *raṇa*, Ś. *raṇa*, Mg. *laṇa*=*ratna*, M. Ś. *salāhā*=*slāgha*, *āmarisa*=*āmarṣa*, *varisa*=*varṣa*, *harisa*=*harṣa*, *kilanta*=*klānta*, *kiliṇṇa*=*klinna*, *milāṇa*=*mlāna*, *tuvara*=*tvara(ṣva)*, *duvāra* *duāra*=*dvāra*, *suvo*=*ṣvaḥ*, *ariha*=*arha*, *paūma*=*padma* (Pāli *paduma*) Ś. *sumara-di*=*smarati*.

§ 58. If one of the consonants is *y*, this is then omitted. *ācāria*=*ācārya*. (The actual difference of pronunciation here is slight) *verulia*=*vaidūrya*, *coria*=*caurya*, *hio*=*hyas*.

Sometimes *i* appears. *accharia*. or Ś. *accharia*=*āścarya* (M. also *acchera* § 76). Ś. *paḍhiadi*=Pāli *paṭhiyate*=*paṭhyate*.

CHAPTER VI.

VOWELS.

§ 59. The sonants *r* and *l* (ॠ and ॡ) counted as vowels in Sanskrit Grammar disappear in Prākṛit, as in Pāli. In the old Indian language ॠ was not pronounced *ri* (रि) as it is nowadays. It was not a consonant plus a vowel, but a "sonant" fricative used as a vowel. Its pronunciation may have been similar to the sonant *r* in some Slavonic languages, e.g. Srbi, the name of the Serbs in their own language. Languages not possessing this sound naturally represent it either with the neutral vowel *ə* or introduce a vowel sound before or after the consonant *r*. (Sometimes both before and after.) Hence it is more intelligible why (a) the guṇa of *r* is *ar* (not *re*), (b) Vṛtrahan appears in Avestan as Vērēth raghna, *rju* as ērēzu, (c) Pāli has *iritviṇa* for *rtvij*, *irubbedā* for *ṛgveda*, and (d) Prākṛits not possessing *e* (or a sign for it) replace *r* by *a*, *i*, or *u* as well as by *ri*.

Still less does *lri* express the old pronunciation of ॡ.

This was more like the final sound ('sonant' or syllabic *l*) in English "battle" where there is no vowel between the *t* and the *l*. Its guṇa is *al*. It is represented in Prākṛits by *ili*, *li*, or *a*. Kilitta=*klpta*.

§ 60. Substitutes for *r*.

ri. (for initial *r*) [Māgadhi *li*.]

riddhi=*rddhi*, *riccha*=*rkṣa*, *risi*=*rṣi*.

a. M. *kaa* S. *kada*=*kṛta*, *vasaha*=*vṛṣabha*.

i. (commonest) *kiviṇa*=*kṛpaṇa*, *giddha*=*grdhra*, *diṭṭhi*=*drṣṭi*, *siāla*=*śṛgāla*, *hīa*=*hṛdaya*.

u. (after labials or when another *u* follows).

M. *ṇihua* Ś. *nihuda*=*niḥhṛta*, M. *pucchai* Ś. *pucchadi*=*prcchati*, *muṇāla*=*mṛṇāla*, *vuttanta*=*vṛttānta*.

Note 1. The vowel often varies even in the same dialect.

Ś. dadha or diḍha=*dr̥dha*. M. niatta or nivutta=*ni-vṛtta*.

Note 2. Nouns in *r* generally have *u* for *r* before the suffix *-ka*, and when they begin compounds. Ś. jāmā-dua=*jāmāṭṛka*, bhādusaa=*bhrāṭṛ-śata*. But *i* also occurs: Ś. bhaṭṭidāraa=*bhaṭṭṛdāraka*.

Note 3. *a*, *i*, *u*, also occur at the beginning of a word.

AMg. aṇa=*ṛṇa*, Ś. isi=*ṛṣi*, uḷju=*ṛju*.

(M. acchai, Pāli acchati derived by Pischel from *ṛcchati* is explained by others as an inchoative from *as* or *ās*. Pischel, Gr., § 480. Geiger, Pāli Gr., § 135. 2.)

Note 4. Long *ṛ* becomes *i* or *ū*.

Note 5. For a dialectic division: S.W. *a*, E. Centre and N. *i* with *u* after labials, see J. Bloch, *Langue marathe*, § 31; S. K. Chatterjee, *Bengali Language* § 173; cf. Pischel, §§ 49-51; Geiger, Pāli Gr., § 12.

§ 61. *The Diphthongs ai, au are replaced by e, o.* Before double consonants *ē* and *ō* are short (§§ 15, 68).

Ś. edihāsia=*aitihāsika*, Erāvaṇa=*Airāvaṇa* tēlla=*taila*, vējja=*vaidya*.

M. komui, Ś. komudi=*kaumudī*, jōvvaṇa=*yauvana*, sōmma=*saumya*.

Note. Sometimes in M. and other dialects *ai* become *a—i*, and *au* becomes *aū*, e.g. vaīra=*vairin*, maūli=*mauli*. This is not correct for Śauraseni or Māgadhi.

§ 62. *Change of Quantity.* A long vowel can be followed by only one consonant, and therefore every vowel before a double consonant is short. This law obviously covers many cases where a long vowel in Sanskrit appears as a short vowel in Prākṛit. There was also a tendency to shorten the consonant and lengthen the vowel in such cases. This is commoner in Māhārāṣṭrī (and especially in Ardha—Māgadhi and Jain-Māhārāṣṭrī) than it is in Śauraseni or Māgadhi. This principle has

played a great part in the modern Indian languages (cf. Pr. aggi Panjabi agg, but Hindi āg).

§ 63. Lengthening of short vowel.

This occurs most frequently before *r*+consonant (especially a sibilant), and before sibilant+*ya*, *ra*, *va*, or sibilant. Ś. *kāduṃ*=*kartum*, *kādavva*=*kartavya*. AMg. *phāsa*=*sparśa*, AMg. *maṇūsa*=*manuṣya* (Śauraseni *maṇussa*) M. *āsa*=*aśva* (Ś. *assa*). M. Ś. *ūsava*=*utsava*, *dūsaha*=*duḥsahā*.

§ 64. Instead of being lengthened in such cases the vowel is often nasalised. *daṃsaṇa*=*darśana*, *phaṃsa*=*sparśa* (§ 49) M. *aṃsu*=*aśru* (Ś. *assu*), AMg. *aṃsi*=*asmi* (Ś. *mhi*)

§ 65. Vice versa a vowel is sometimes lengthened instead of being nasalised before *r*, *s*, or *h*.

dāḍhā=*daṃṣṭrā*, M. *plsaī*, Ś. *plsedī*=**pīṃsati* for *pināṣṭi*, M. *siha*=*siṃha* (also *siṃgha*, Ś. *siṃha*).

§ 66. There are a number of other cases where the vowel is lengthened: sometimes in the middle of a compound, before certain inflections, or by analogy with other words, e.g. M. Ś. *sāriccha*, Ś. *sārikkha*=**sādrkṣa* for *sadrkṣa* by analogy with *tādrkṣa*, *yādrkṣa*.

§ 67. Shortening of vowels. As stated above every vowel followed by a double consonant must be short, so must every vowel with anusvāra and a consonant.

A vowel is sometimes shortened when the previous vowel is accented: *alia*=*ālīka*: or when the following vowel is accented: M. *maṃjara*=*mārjārā*, but also *maṃjāra* (Ś. *majjāra*).

Note. Māhārāṣṭrī follows rather the Vedic, and Śauraseni the classical Sanskrit accent. The difference often accounts for divergences between Marathi and Hindi.

§ 68. A long vowel before a single consonant is often shortened, the consonant being doubled, if the word was originally accented on the last syllable.

ēvvaṃ=evam. Jōvvaṇa=yauvaná, tēlla=tailá, pēmma=premān.

Note 1. Final vowels are shortened before enclitics with double consonants, e.g. M. ṭhia mhi=sṭhitāsmi.

Note 2. Śaurasenī jēva jēvva=eva becomes jjeva jjēvva after a short vowel: e.g. ajjassa jjēvva=āryasyaiva: or after a shortened ē ō: bhūmiē jjēvva=bhūmyāmeva, idō jjēvva=ita eva.

Note 3. Śrī becomes Siri.

Note 4. In M. the final ā of adverbs is very often shortened: jaha=yathā.

§ 69. Vowel for vowel. Examples.

a becomes i in syllables preceding the accent. (Commoner in M. than Ś. or Mg.) pikka=pakvá (Ś. also pakka).

M. majjhima but Ś. majjhama—madhyama,

M. kaīma but Ś. kadama—kalama.

[Note. Hindi has pákkā, Marathi pikā.]

a becomes u (i) with labials: puloedi—pralokayati (commoner in M. AMg. than in Ś.)

(ii) stems in a especially- jña: savvaṇṇu—sarvajña.

ā becomes i (sometimes) after the accent: M. jampimo=jālpāmah; before the accent: AMg. vihatthimitta=mitastimātra. In this case i generally becomes ē mētta=mātra.

§ 70. i becomes u if an u follows: M. ucchu=ikṣu, AMg. usu=iṣu. (But Ś. ikkhu.)

i becomes ē before a double consonant: ēttha—ittḥā, gējjha—*grhya (from* gijjha, from* grhya for grāhya).

i becomes e in idṛśa etc., or it remains: Ś. erisa, generally idisa, so kerisa, kidisa.

[Note. erisa is really from Vedic ayā + drś Pischel § 121.]

§ 71. u becomes a in the first syllable when the second contains u. garua—guruka, maūla—mukula.

u becomes *i*. *purisa*—*pāruṣa* (Mg. *puliṣa*).

u becomes *ō* before a double consonant. Ś. *pōkkara*=*puṣkara*, *pōtthaa*=*puṣṭaka* (cf. Hindi *pōthī*), *mōggara*=*mudgara*, M. *gōccha*=*guccha*.

ū becomes *ō* or *o* before double consonant, or where a compound consonant has been simplified. M. *mōlla*=*mūlya*, *thora* from **thōrra*=*śhūra*, so *tambola*=*tām-būla* [*tāmbūla*—**tambulla*—**tambōlla*—*tambola*].

§ 72. *e* becomes *i* (i) in unaccented syllables: M. *inā*—*enā*, *viaṇā*=*vedanā*, *diarā*=*devarā*.

(ii) before double consonants: Ś. *Mittea*=*Maitreya*.

(iii) (dialect) after a long vowel: Ś. Mg. *ediṇā*=*etena* (also *edena*).

§ 73. *o* becomes *u* (i) before double consonants: M. *aṇṇuṇṇa* for *aṇṇōṇṇa* (§ 61)—*anyonya*.

(ii) In *Apabhraṃśa* where *o* comes from *aḥ*, as in the Nom. Sing. of nouns in *a*: e.g. *loū*=*lokaḥ*, *siḥu*=*śiṃhaḥ*. [This survives in *Sindhi*, e.g. *caṇḍu* or *caṇḍru*=“moon.”]

§ 74. Omission of Vowels. Examples.

AMg. *posaha*=*upavasathā*, Ś. *vaṭṭhida*=*avasthita*. M. *ranna*=*aranya* (“*Rann*” of *Kach*).

api after *anusvāra* becomes *pi*, after vowels *vi*.

iti after *anusvāra* becomes *ti*, after vowels *tī*.

Ś. Mg. *idānim* in its weaker sense “then” becomes *dānim*.

M. *piussā*=*pitṛśvasṛkā* from **piusasiā*.

M. Ś. *pōpphali*=*pūgaphalī*—*khu*=*khalu*.

majjhaṇṇa=*madhyāṇḍina*, Ś. Mg. *dhīdā*=*duhitā* (**duhitā*).

Note. Only unaccented vowels are omitted. Such omission therefore sometimes throws light on the accentuation of a word.

§ 75. *Samprasāraṇa*. The reduction of *ya* to *i* and of *va* to *u* is more frequent than in Sanskrit. *Aya* and *ava* become *e* and *o*. Ś. *tiriccha*=**tiryakṣa* from *tiryaka*, *turida*=*tvarita*, *kadhedu*=*kathayatu*, *odāra*=*avatāra* *ṇomāliā*=*navamālikā*, M. *loṇa*=*lavaṇa* Ś. *bhodi*=*bhavati*.

§ 76. *Epenthesis*. -*aria* from -*ārya* sometimes becomes -*era* *perānta*=*pāryanta*, M. *acchera*=*āścarya* (but als. *accharia* as in Ś.), M. *kera*=*kārya*. Ś. *tumhakera*, *amhakera*.

[*Note*. From a derivative *keraka* was derived the Old Hindi and Old Gujarati *kerō kerī* used to form a genitive. Beames disputed the derivation of *keraka* from *kārya*, vide B. ii. 286. H. *kā*, *kī*, etc., Rājasthānī -*ro -rī*, etc., and Bengali -*er* have been derived from *keraka*, but see S. K. Chatterji. Bengali Language § 503.]

CHAPTER VII.

SANDHI.

A. Consonants.

§ 77. As Prākṛit does not allow final consonants (§ 29) most of the complications of Sanskrit external sandhi disappear.

Sometimes however the final consonant, usually dropped has survived before a vowel :

AMg. *jad atthi*=*yad asti*. Mg. *yad iścaṣe*=*yad icchase*, or before an *enclitic*: AMg. *chacceva*=*ṣaḍ eva oḥapi*=*ṣaḍ api*. (These are common fixed phrases.)

R in *dur* and *nir* regularly remains.

Ś. *durāgada*=*durāgata*, *ṇirantara*.

sometimes survives as in M. *ḍkkaṃ-ḍkkaṃ*=*ekaikam*.

§ 78. This form is then declined, e.g. *ëkkam-ëkke*. Thus *m* comes to be used as a *sandhi consonant*, e.g. *aniga-m-aṅgammi=āṅge' ṅge*, AMg. *goṇa-m-āi=gavādayo*, *esa-m-aggi=eṣo'gnih*.

More rarely *y* and *r* are used as sandhi consonants.

AMg. *dhi-r atthu=dhig astu*.

§ 79. In *compounds* the final consonant of the first number is usually assimilated to the initial consonant of the second member : but sometimes the two are treated as separate words.

M. *sarisamkula=ṣaritsamkula*, *dulaha=durlabhā*. (usually *dullaha*), *dusaha=duḥsaha* (usually *dussaha* or *dūsaha*).

B. Vowels.

§ 80. Prākṛit is tolerant of *hiatus* : but in *compounds* the final vowel of the first member is usually combined with the initial vowel of the second, as in Sanskrit.

Ś. *kilesāṇala=kleśāṇala*, *jamantare=janmāntare* (ā before two consonants) *rāesi=rāa + isi=rājārṣi*.

Sometimes however they are not combined. Ś. *pūāriha=pūjārha*, *vasantussava-ūvāṇa=vasantōtsavôpāyana*.

§ 81. If the second member of a compound begins with *i* or *u* before a double consonant, or with *ī*, *ū*, the final *a* or *ā* of the first member is dropped.

M. *gaṇda=gajendra* Ś. *ṇarinda=narendra* *manda-mārud'-uvvellida=manda-mārutodvellita*, *maḥ'ūsava=mahotsava*, *vasantūsava*.

Exception. Sometimes when the second member begins with long *ī*, *ū* followed by a single consonant, the vowels are combined : Ś. *mantharoru*; so regularly with a prefix : Ś. *pëkkhadi*, M. *pëcchāi*, Mg. *pëskadi=prekṣate*. Hiatus between *ī* or *ū* and a dissimilar vowel remains.

§ 82. *Hiatus caused by dropping intervocal consonants remains.*

Exceptions. (i) Similar vowels are sometimes contracted.
pāikka for pāāikka=*pādātika* 'foot-soldier.'

(ii) *ā*, *ā* followed by *ī*, *ī* or *ū*, *ū*, *thera* for *thāira*=*sthavira*.

M. pōmma Ś. paūma=*padma*, mora=*mayūra* (also *maūra*), M. moha=*mayūkha* (also *maūha*).

(iii) In compounds. M. andhāria=*andhakārīta*. D. cammāraa=*carmakāraka*. AMg. lohāra=*loha-kāra*. deula=*devakula*, Mg. lātūla=*rājakula*.

§ 83. *Between words in a sentence hiatus remains.*

Exceptions. (i) *Na* ("r-t") is often combined with an initial vowel. *ṇatthi*=*nāsti*, *ṇaham*=*na + aham*.

Ś. *ṇādidūra*=*nātīdūra*, *ṇecchadi*=*na + icchati*.

(ii) In Śaur. Mg. *nu + etad* make one word *ṇedam*.

(iii) Initial *a* after *e*, *o* is sometimes dropped, as in Sanskrit.

CHAPTER VIII.

DECLENSION.

§ 84. Prākṛit declensions differ from those of Sanskrit mainly through (a) the working of the phonetic rules given above and some others affecting particular inflections, (b) the simplification effected by transferring words from one declension to another, i.e. by *analogy*. There are a few cases where the Prākṛite preserve old endings or methods not found in Sanskrit. There is little that is new. On the whole Prākṛit Grammar represents the gradual wearing away of the old system rather than the building up of a new one.

§ 85. The Dual has been lost. The Dative is almost entirely merged in the Genitive—(Dat. sing. of *a*-stems occurs in

M.). The general phonetic rules rule out the consonantal declension, though some traces of it remain.

The great majority of nouns are declined as :—

1. Masculine or Neuter stems in *a*.
2. Masculine or Neuter stems in *i* or *u*.
3. Feminine stems in *ā*, *i*, *ī*, *u*, *ū*.

§ 86. Declension of A stems. Normal.

Masc. : *putta*=*putra* "son."

	<i>Śaurasenī.</i>	<i>Māhārāṣṭrī.</i>
Singular : Nom.	<i>putto</i>	<i>putto</i>
Acc.	<i>puttaṃ</i>	<i>puttaṃ</i>
Instr.	<i>putteṇa</i>	<i>putteṇa(m)</i>
Dat.	—	<i>puttāa</i>
Abl.	<i>puttādo</i>	<i>puttāo</i>
Gen.	<i>puttassa</i>	<i>puttassa</i>
Loc.	<i>putte</i>	<i>puttammi</i> or <i>putte</i> .
Plural : Nom.	<i>puttā</i>	<i>puttā</i>
Acc.	<i>putte</i>	<i>puttā</i> or <i>putte</i>
Instr.	<i>puttehiṃ</i>	} <i>puttehi(m)</i> (various) <i>puttāṇa(m)</i> <i>puttesu(m)</i> .
Abl.	<i>(puttehiṃ-to)</i>	
Gen.	<i>puttāṇaṃ</i>	
Loc.	<i>puttesu(m)</i>	

Note. (i) *puttādo puttāo*, abl. sing.=**putratas*. Before this ablative ending *-tas* a short vowel is lengthened, though when used adverbially it can keep the short vowel, e.g. *aggado=agratāḥ*, *jammado=janmaṭṭāḥ*.

Probably *puttādo* has been influenced by *putrāt*.

(ii) *putte* acc. plur. by analogy with pronouns *tunhe*, *ime*, etc.

(iii) *puttehiṃ* instr. plur.=**puttebhīḥ* (as in the *R̥gveda*) (§ 29).

(iv) abl. plur. is rarely found except in AMg. The form quoted=*Instr. plur. + tas*.

(v) *puttammi*=**putrasmin*. pronom. declension.

§ 87. Neut. : *phala*, "fruit."

This is declined like *putta* except :

Nom. Acc. Sing. *phalam*. N. Acc. Plural *phalāim*.

§ 88 Declension of I s , Normal.

Masc. : *aggi=agni*, "fire."

Singular : Nom. I.

Acc. m.

Instr. *aggiṇā*.

Abl Not common. Various forms.

Gen. *aggiṇo* or in M. *aggissa*.

Loc. *aggimmi*.

Plural : Nom. a o or *aggiṇo* (M. *aggiṇo* or *aggi*).

Acc. o.

Instr. *aggiṇim* (M. *aggihi*).

Gen. *aggiṇam* (M. or *aggiṇa*).

Loc. *aggiṇu(m)*.

Note. (i) Gen. Sing. *aggiṇo* like the Neuter in Sanskrit is borrowed from the declension of *in*-stems; *aggissa* by analogy with *puttassa*.

(ii) Loc. Sing. *aggimmi* compare *puttammi*.

(iii) Nom. Acc. Plural *aggiṇo* from *in*-stems *aggio* compare the Feminines in *i* plural-*io=i as*

(iv) M. *aggi* by analogy with *puttā* from *putta*.

(v) *aggiṇim* Instr. Plur. The vowel is always lengthened before the endings *-hi him*, cf. *puttehīm*. The final anusvāra is optionally omitted in all these forms by M. and some other dialects.

§ 89. Neut. *dahī=dadhi*, "curd."

This is declined like *aggi* except :

Nom. Acc. Sing. *dahim* or *dahi*. Plur. *dahīm*.

§ 90. Closely parallel are the *U* stems.

Thus *vāu=vāyu* (wind) has Sing. Nom. *vāū*, Acc. *vaum*,

Instr. *vāuṇā*, Gen. *vāuṇo* (or in M. *vāussa*), Loc. *vāummi*.

Plur. Nom. *vāuṇo* (or in M. *vāū*), Acc. *vāuṇo*, Instr.

vāūhi(m), Gen. *vāūṇa(m)* Loc. *vāūsu(m)*.

Neuter. mahu=*madhu*, 'honey,' has Nom. Acc. Sing. mahu(ṃ). Plur. mahūṃ.

§ 91. Feminine Declension. The instrumental, genitive and locative singular have fallen together. Nouns in ā, i, ū are exactly parallel.

Singular :	Nom. mālā	devi	vahū, 'bride.'
	Acc. mālāṃ	deviṃ	vahūṃ.
	Abl. mālādo	devīdo	vahūdo.
	(M. mālāo)	(M. devīo)	(M. vahūo).
I. G. Loc.	mālāe	devīe	vahūe.
	Voc. māle	devi	vahu.
Plural :	Nom. Acc. mālāo mālā	devīo	vahūo,
	Instr. mālāhi(ṃ)	devīhi(ṃ)	vahūhi(ṃ).
	Abl. (mālāhiṃto)	devīhiṃto	vahūhiṃto).
	Gen. mālāṇa(ṃ)	devīna(ṃ)	vahūṇa(ṃ).
	Loc. mālāsu(ṃ)	devīṣu(ṃ)	vahūṣu(ṃ).

Note 1. Abl. Sing. ādo-āo from the masculine declension. Śauraseni also uses āe.

2. I. G. Loc. Sing. -āe from Skt -āyai used for Gen. Abl. in Yajur Veda and Brāhmaṇas.

3. Nom. Plural -āo by analogy with devīo. etc. (-īo=i+ah).

§ 92. Variants in the Normal Declensions.

A stems. (i) Nom. Sing. in Mg. and AMg. ends in e : Mg. pulīse. AMg. purise=*puruṣah*; in Apabhramśa Nom. Acc. Sing. in u.

(ii) AMg. has a Dat. Sing. in āe (from fem. decl.) : devattāe=*devatvāya*.

(iii) Abl. Sing. -āo in M.AMg. becomes āū metri causa. rannāu=*aranyāt*.

M. AMg. have also a form in ā from -āt : vasā=*vaśāt*, gharā=*grhāt*.

Common in M. is Abl. Sing. in hi : mūlāhi, dūrāhi.

Rarer is -hiṃto : hīāhiṃto=*hrdayāt*.

- (iv) Gen. Sing. Mg. has *-śśa* or *=ha*. Cāludattaśśa or Cāludattāha.
- (v) Loc. Sing. In M. forms in *-e -ammi* often stand together: *gaammi paose=gate pradose*.
In AMg. the commonest form is in *ṃsi (=smin §47)*. *logaṃsi=loke*.
Some dialects have Loc. in *-hiṃ*. Mg. *davaha-ṇāhiṃ=pravahaṇe*.
- (vi) Neut. Plur. M. *āiṃ -āi -ai*. Forms in *āṇi* also occur in AMg. and Śauraseni.
Dialectic also *ā* (as in Veda) Ś. *midhupā, jāṇa-vattā=yānapātrāṇi*.
- (vii) Acc. Plur. Masc. Dialectic *ā=ān* M. *guṇā=guṇān*, AMg. *āsā=aśvān* (common in Apabhramśa.)

§ 93. *I and U stems.*

- (i) Abl. Sing. Examples. M. *uahlu=udadheḥ*, AMg. *kucchio=kukṣeḥ*, JM. *kammaggiṇo=kar-mōgneḥ*.
- (ii) Loc. Sing. In AMg. the commonest form is in *ṃsi*: *kucchiṃsi=kukṣau*; in Apabhramśa *hī*: *āihī=ādau*.
- (iii) Nom. Plural. AMg. *risāo=rṣayaḥ*, *sāhavo=sādha-vaḥ*, (Neuter) M. *acchliṃ=aśṣiṇi*, also *acchliṇi*, AMg. *maṃsūṃ* or *maṃsūṇi=smaṣṭrūṇi*.
- (vi) Masculines in *ī* and *ū* shorten these and are declined like nouns in *ī* and *u*.

§ 94. *Feminine stems. A stems.*

- (i) 1. G.L. Sing. *-āe* is shortened *metri causa* to *āi*.
- (ii) A form in *-āa* is forbidden by some grammarians but occurs as in M. *jōṇhāa=jyotsnayā*.
- (iii) Abl. Sing. Commonest form is in M. *-āo* Ś. Mg. *-ādo*. Ś. Mg. also have *-āe*. *imāe maa-taṇhiāe=asyā mṛgatṛṇikāyaḥ*.

- (iv) N. Acc. Plur. sometimes in *ā*: M. *rehā*=*rekhaḥ*.
Ś. pūijjantā devadā=*pūjyamānā devatāḥ*.

§ 95. I, Ū stems.

- (i) For *-īe* M. often has *īa*.
 (ii) *Ś. diṭṭhiā*=*disṭiyā* preserves the older form of the
 * Instr.
 (iii) Nom. Acc. Plur. *īo ūo* become *īu ūu*, metri causa.

§ 96. Stems derived from Skt. R stems. The distinction between relations and agents is maintained. In the Nom. Acc. Sing. and Nom. Plural Prakrit follows the Sanskrit. Otherwise the stems become stems in *u* (or in *i*) or a new stem is made from the Accusative: *piu-*, *pii-*, or *piara*=*piṭṭ-*; *bhattu*, *bhaṭṭi-*, or *bhattāra*=*bhartṭ-*.

§ 97. Agent. *bhattu*=*bhartṭ* Relation. *piu*=*piṭṭ*.

Singular:	Nom.	<i>bhattā</i>	<i>Ś. pidā, M. piā.</i>
	Acc.	<i>bhattāraṃ</i>	<i>pidaraṃ, M. piaram.</i>
	Ins.	<i>bhattuṇā</i>	<i>piduṇā, M. piuṇā.</i>
	Gen.	<i>bhattuṇo</i>	<i>piduṇo, M. piuṇo</i>
	Loc.	<i>Ś. bhattāre</i>	
Plural:	Nom.	<i>bhattāro</i>	<i>Ś. pidaro, M. piaro.</i>
	Acc.	<i>pidaro or pidare</i>	<i>piaro or piuṇo.</i>
	Ins.	<i>bhattārehiṃ</i>	<i>piūhiṃ.</i>
	Gen.	<i>bhattārāṇa(m)</i>	<i>piūnaṃ.</i>
	Loc.	<i>bhattāresu</i>	<i>piūsū(m).</i>

Note. 1. *bhartṭ*=“lord” becomes an i-stem. Nom. *bhaṭṭā*. Acc. *bhaṭṭāraṃ*. Inst. *bhaṭṭiṇā*.

2. *māṭṭ* Nom. M. *māā*. *Ś. Mg. māḍā*.
 Acc. M. *māaraṃ*. S. *māḍaraṃ*.
 Inst. *māāe*. *Ś. māḍāe*.

Can be declined as *māā*—*māi*—*māū*—or *māārā*—

§ 98. *AN* stems. These are mostly reduced to A stems by omitting N (=middling base before *pada* endings and in

compounds), or a new A stem is formed from the strong base.

So *pē* a=*preman* Nom. Acc. *pēmman*; I. *pēmmeṇa*; G. *pēmmassa*: Loc. *pēmme* (M *pēmmanmi*); Plur. Nom. Acc. *pēm māim*; Gen. *pēm māṇam*.

Muddhā or muddhāṇo=*mūrdhā*. AMg. Instr. muddheṇa or muddhāṇeṇam (the Nom. Sing. in ā is often the only relic of the old declension). The old -an declension however is partially preserved, especially in the common words *rājan* and *ātman*

§ 99. Declension of *rāa*=*rājan*.

Singular: Nom. *rāā*=*rājā*.

Acc. *rāāṇam*=*rājānam*.

Ins. *raṇṇā*=*rājñā* (§ 36) or *rāiṇā* (with Svarabhakti vowel i).

Gen. *raṇṇo*=*rājñāḥ* or *rāiṇo*.

Loc. (*rāimmi* *rāammi* *rāe*).

Voc. *rāam*=*rājan*.

Plural: Nom. (Acc). *rāāṇo*=*rājāṇaḥ*.

Ins. *rāiḥim* (as if from an I stem: from *rāiṇā*).

Gen. *rāiṇam*.

Note. In Compounds *rāa* does not always follow the A declension. Ś *mahārāo*=*mahārājah*, *juarāo*=*yuxa-rājah*, *Vaccharāo*=*Vatsarājah*, but AMg. *devarāyā*=*devarājah*.

Ś. *mahā* (acc.), *mahārāeṇa* (Ins.), *mahārāassa* (Gen.), but AMg. *devarannē*, *devaranṇo*.

§ 100. *Ātman* becomes *atta*-or *appa*- (§ 36b).

M. *Ś. Mg.*

Nom. *appā* *attā*.

Acc. *appāṇam* *attāṇaam*=**ātmānakam*

Ins. *appanā*

Gen. *appanō* or *attanō* *attano* (Mg. *attānaassa*)

AMg. also declines Nom. appo in the A declension.

New A stems are also formed ; appāno, attāno, and in Compounds attana-, appana-

§ 101. *-IN stems.* These partly retain the Sanskrit method, and partly become I stems. As the I stems in Prakrit have borrowed from the -IN declension the difference is apparent only in a few forms.

Nom. Sing. hatthī=*hasī*, but Acc. hatthim=*hastinam* (occasionally Ś. has Acc. in -inam). Jain Prakrits often have Gen. in -issa, otherwise it is regularly -ino.

§ 102. *AT stems.* Stems in -at, -mat, -vat form A-stems anta, manta, vanta.

Examples. Ś. karēnto=*kurvan*, puloanto=*pralokayan*, karēntēṇa=*kurvatā*, mahantassa=*mahataḥ*, gacchantehim=*gacchadbhiḥ*.

§ 103. *Exceptions.* Ardha-Māgadhī often retains the old declension, e.g. kuvvaṃ=*kurvan*, mahao=*mahataḥ*. Other dialects do so in bhavat and bhagavat.

Nom.	bhavam	bhaavam
Acc.	bhavantam	bhaavantam
Ins. M.	bhavaś.	Ś. bhavadā
		M. bhaavaś. Ś. bhaavadā
Gen. ,	bhavao.	Ś. bhavado
		,, bhaavao. Ś. bhaavado.

§ 104. *Stems in -S.* Nouns in -as -is -us form stems in -a -i -u. Examples. Ś. Purūravassa, diḥāum=*dirghāyusaṃ*, AMg. sajoī=*sajyotiṣam*.

Exceptions. There are some traces of the old declension Ś. Purūravā (Nom.), Purūravasaṃ (Acc.), Purūravasi (Loc.) Old Instrumentals are common in AMg. maṇasā, sahasā, tavaśā=*tapasā*, teyaśā=*tejasā*, cakḥusā=*caḥṣusā*.

§ 105. Other exceptions or irregular forms consisting generally of the old forms subjected to phonetic changes, occur sporadically, and cannot be reduced to rules.

§ 106. *Pronouns.* A great variety of forms is found for the pronouns of the first and second persons.

The following table gives only the commonest :—

	1st Person.	2nd Person.
Singular : Nom.	ahaṃ 'haṃ	tumaṃ (M. taṃ)
Acc.	maṃ (M. ma-maṃ)	tumaṃ te
Ins	mae	tae tue
Abl.	(mamāo)	(tumāhimto) (a plural form)
Gen:	mama me maha	tuha te (AMg. tava)
Loc.	mai	tai (M. tumammi)
Plural : Nom.	amhe	tumhe
Acc.	amhe, ṇo	tumhe, vo
Ins.	amhehiṃ	tumhehiṃ
Abl.	(amhehiṃto)	()
Gen.	amhāṇaṃ, ṇo	tumbhāṇaṃ
Loc.	amhesu.	(tumhesu).

§ 107. *Personal Pronouns. Variants.*

1st Person. Sing. Nom. A group is derived from a form *ahakam or ahakaḥ : M. ahaṃ JM. ahaṃ Mg hage, Apa. haū. Acc. M. AMg. JM. mamaṃ formed from Gen. mama. Ins. Apa. maī. also Acc. Loc. Mg. maī. Abl. is rare.

Gen. M uses maha(ṃ) majjha(ṃ) (derived from mah-yam) and me.

Plur. Nom. amhe = Vedic asme. AMg. also vāyaṃ.

Acc. Ś. amhe, ṇo ; M. amhe amha ṇe ; Mg. asme.

Gen. Mg. aśmaṇaṃ. M. AMg. JM. amhaṃ. Saur : very often ṇo.

2nd Person Sing. Nom. Commonest form is tumam, taṃ is common in M. AMg. has tume. Takki has tuhaṃ, Apa. tuhū. Acc. mostly like the Nom. Apa. taī. te in AMg. and in Ś. Mg. where as enclitic it becomes de

Ins. MSS. vary between *tae tue*. M. has also *taī, tuī, tumāe, tumāi, tume*. Abl. Ś. *tatto=tvattaḥ* also *tuvatto*. M. *tumāhi, tumāhiṃto, tumāo*.

Gen. Ś. *tuba, te* M. also *tubaṃ, tujjha(m), tumhaṃ, tumma, tu*.

Loc. Ś. *taī, tui* M. *taī tuvi tumammi tume*.

Plur. Nom. *tumhe* by analogy with *amhe*. AMg. has *tubbhe*.

Gen. M. also *tumha*. AMg. *tubbhaṃ*, M. Ś. also *vo*.

For the Abl. a great variety of forms is given by the Grammarians. *Tumhatto, tubbhatto, tujjhatto*, etc.

§ 108. 3rd Person. *sa-* and *tā-*

	<i>Masc.</i>	<i>Neut.</i>	<i>Fem</i>
Singular : Nom.	so	taṃ	sā
Acc.	taṃ		taṃ
Ins.	teṇa(m)	}	tāe or tie
Gen.	tassa		
Loc.	tassiṃ or tammi		
Plural : Nom. Acc.	te tāim (AMg. tāṇi)		tāo or tā
Ins.	tehi(m)		tāhi(m)
Gen.	tesim or tāṇa(m)		tāsim or tāṇa(m)
Loc.	tesu		tāsu.

§ 109. *Variants*. From *sa* are found also: Nom. *Sing.* Mg. *śe*. Acc. AMg. *se*. Gen. M. AMg. Ś. *se*. Mg. *śe* (anv gender). Plur. Nom. AMg. *se*. Mg. *śe*, also *se* for Acc. Gen.

From *ta-*, Abl. *Sing.* AMg. *tāo*. S. Mg. *tado=tatas*. M. *tā=Vedic tāt*.

Gen. Mg. *taśśa*. M. also *tāsa*. Fem. M. also *tissā*. AMg. *tise*.

Loc. Ś. *tassiṃ*. Mg. *taśśim* M. *tammi*. AMg. *taṃsi*.

Plur: Nom. *te* becomes *de* in Ś. Mg. after any other pronoun: *ede de*. Abl. AMg. *tēbbho tehiṃto*.

§ 110. Similarly are declined :—

eso	esā	Ś. eḍaṃ	M. eam	(= <i>etā</i>)
jo	ja		jam	(= <i>yāt</i>)
ko	kā		kiṃ	
imo	imā		imaṃ or iṇaṃ	(= <i>idam</i>)

The other stems used in Skt. with *idam* also occur :

Ś. aam=ayam, AMg. ayaṃ is used for all three genders.

S. iam=iyam. M. AMg. Ś. idam (only Nom.).

M. asṣa=asya, eṇa=enena, AMg. Ś. aṇeṇa.

-ina becomes na : naṃ, neṇa, ne.

AMg. has imeṇaṃ, imāo, imassa, imassim.

Amū is declined like a Noun in u.

§ 111. *Prinal adjectives* are similarly declined.

Examples. Ś. anṇassim=anyasmin, kad =katarasmīn, avarassim=aparasmīn, p m=parasmin-anṇe=anyān. Ś. savvāṇaṃ AMg. savvesim=sarve, ṣām.

§ 112. *Declension of Numerals.*

1. ěkka (AMg. ega) follows the pronominal declension. Loc. Sing. Ś. ěkkassim Mg. ěkkaśsim M. ěkkammi AMg. egamsi or ega Plur. ěkke AMg. ege.
2. do (=dvau) duve (from *dve* Neut. Dual.) also Neuter (by analogy with tiṇṇi (=trīṇi) dōṇṇi dūnni. All are used without reference to gender. Ś. dōṇṇi kumāro=dve kumāryau. Ins. dohi(m), Gen. doṇha(m), Loc. dosu.
3. tiṇṇi=trīṇi, AMg. tao=trayaḥ (used without distinction of genders). Ins. tihim, Gen. tiṇh(aṃ)-Loc. tisu.
4. cattāri is the commonest form. Cattāro from the Nom. Masc. and caūro from the Acc. occur and are used for either case. Ins. caūhi(m), Gen. caṇha(m), Loc. caūsu.

- 5 pañca I. pañcahi(m), G. pañcanha(m), L. pañcasu.
 6. cha I. chahim, G. chanha(m), L. chasu, and so on
 up to 18.
 19 to 58 are neuters in -am or feminines in -ā in the
 Nom : other cases mostly like feminine singular,
 e.g. 20 Nom : visam visā Acc. visam I.G.L.
 visāe (also Nom. visai and visaim).
 59-99 are neuters in im or feminines in i.
 100. Ś. sada M. saa and 1000, sahasa are neuters and
 declined according to the A declension.

CHAPTER IX.

CONJUGATION.

§ 113. The Prākṛit Verb has undergone greater changes than the Noun. The general phonetic laws have naturally disintegrated the consonantal conjugation, and by forbidding final consonants have tended to make the old forms ambiguous. There has been the same tendency, as in the case of declension, to reduce all verbs to one type. This process had not gone so far in the old Prākṛits such as Pali, whereas by the Late Prākṛit or Apabhraṃśa period only one conjugation remained, with a dwindling number of "irregularities," i.e. isolated survivals of the older system.

Moreover fewer forms were used. The Dual Number disappears : the Ātmanepada Voice has almost gone ; apart from some scattered remnants all the wealth of Perfects, Imperfects and Aorists has been lost, and the past tense is expressed by a participle with, or without, an auxiliary verb. Thus of the old system there remain only : Present Indicative, Imperative, Optative, and Future : Active and Passive : Participles, Infinitive and Gerund.

In place of the old Ten classes of Verbs only two are normal :—

- (i) the A-class including the great majority of verbs and the Passive.
- (ii) the E-class (with *e* derived from *aya*) including all Causatives, most Denominatives and some simple verbs.

The inflections of the two classes are the same.

§ 114. Present Indicative. (Normal Conjugation)

A-Class.

- Singular : 1. pucchāmi = *pṛcchāmi*
 2. pucchasi
 3. Ś. pucchadī M. pucchai
- Plural : 1. pucchāmo
 2. Ś. pucchadha M. pucchaha
 3. pucchanti.

E-Class.

- | | Ś. | M. |
|------------|-------------|---------------------------|
| Singular : | 1. kadhemi | kahemi = <i>kathayāmi</i> |
| | 2. kadhesi | kahesi |
| | 3. kadhedi | kahei |
| Plural : | 1. kadhemo | kahemo |
| | 2. kadhedha | kaheha |
| | 3. kadhēnti | kahēnti. |

Note 1. AMg. follows M. in pucchai, pucchaha. Māga-dhi has the same endings as Śaur. puścadi, puścadha, and of course puścasi.

Note 2. Apabhraṃśa has travelled much further :
 Sing. 1. pucchai, 2. pucchasi or pucchahi, 3. pucchai.
 Plur. 1. pucchahū, 2. pucchahu, 3. pucchahi. From this stage it is not a long step to the modern forms, e.g. Hindi. Sing. 1. pucchū, 2-3. pucche. Plur. pucchē.

§ 115. *Ātmanepadam*.

In Śauraseni this is rare, occurring occasionally in verse, and in stock expressions. It is somewhat commoner in M. AMg. JM. The endings are shown in : Sing. 1. jāṇe, 2. jāṇase, 3. jāṇae (Ś. would have jāṇade if it occurred) Plur. 3. jāṇante.

Examples. M. Ś. jāṇe, M. maṇṇe=*manye*, Ś. lahe=*labhe*, icche, M. jāṇase, Mg. iścaśe=*icchase*, M. pēchae=*prekṣate*, tirae=*tiryate* (passive).

§ 116. *Imperative*.

Singular	1. (pucchāmu)	
	2. puccha, kahehi, pucchasu, kahesu.	
	3. Ś. pucchadū	M. pucchāi.
Plural	1. pucchamha.	kahēmha.
	2. Ś. pucchadha	M. pucchaha (=Indic.)
	3. pucchantu.	kahēntu.

Note 1. By rule hi is added to a long vowel in the 2nd Sing. AMg. generally, M. Mg. sometimes add it to stems lengthening the ā. AMg. gacchāhi (Ś. gaccha).

Note 2. The ending -su has been explained as a survival of the Skt. Ātmanepada ending -*sva*. Pischel (§ 467) explained it as a product of analogy: Indic. pucchadi, pucchanti: Imperat. pucchadu, pucchantu. ∴ Indic. pucchasi, Imperat. pucchasu. So also the 1st person Singular, Indic. pucchāmi: Imperat. pucchāmu. This -āmu however is found only in grammars. It is true that Śauraseni and Māgadhi often have the form in -su though otherwise they rarely use the Ātmanepadam. Ś. karesu=*kuru*, āṇesu=*ānaya*, kadhesu=*kathaya*. As however Pali derives -ssu from *sva*, and uses this also with Parasmaipada stems (E. Müller, Pāli Grammar, p. 107), this is probably its origin, though analogy may have aided its adoption in the active voice.

Note 3. 1st Plur. -mha=*sma* is from the Aorist rd-
ing to Pischel (§ 470), who compares Vedic *jeṣma*
deṣma (Whitney 894 c.).

§ 117. **Optative.** This is common in AMg. JM., rarer in M. and
exceptional in the other dialects.

There are two types—(i) the usual form in M. AMg.
JM. derived from the Opt. of the 2nd conjugation.
=*yām*, *-yāh*, *-yūt*, etc.

- e.g., Singular 1. *vaṭṭējjā*, (*vaṭṭējjāmi*, analogy with Indic.)
2. *vaṭṭējjāsi* (°āhi) (°āsu).
3. *vaṭṭējjā*.
Plural 1. *vaṭṭējjāma*.
2. *vaṭṭējjāha*
3. *vaṭṭējjā*=3rd Sing.

(ii) the only form in Śauraseni, also found in the others
derived from the Opt. of the 1st conjugation,
-eyam, *-eh* *-el*.

- Singular 1. *vaṭṭeam* (*vaṭṭe* analogy with 2, 3, persons).
2. *vaṭṭe*.
3. *vaṭṭe* also used for 3rd Plural.

Note. The short *ē* in *-ējja* seems to be for *i* (§ 72). So
jāniyāt becomes AMg. *jāṇijjā*, *jāṇējjā*, but doubtless
its prevalence is partly due to the influence of the 1st
conjugation.

§ 118. **Future.** (*-issa-* from *-isya-*)

- Singular 1. *pucchissam*, AMg. *pucchissāmi*.
2. *pucchissasi* (M. AMg. *pucchihisi*).
3. *pucchissadi*, M *pucchissaī* (or *pucchihii*).
Plural 1. *pucchissāmo*.
2. *pucchissadha*, M. *pucchissaha*.
3. *pucchissanti* (AMg. *pucchihinti*).

Note. The forms in *īhi* arose from forms in *hi* after
diphthongs or long vowels. The 3rd Sing. *pucchihii*

contracts to *pucchihi* as the metre requires. The grammarians give also 1st Singular in *ihāmi*, *ihimi*: (Apabhraṃśa has *pēkkhihimi*=*prekṣisyē*), 1st Plural *-ihimo*, 2nd Plural *-ihina ihitha*.

§ 119. **Passive.** The Prakrit passive either (i) corresponds to the Sanskrit form in *-ya* (*y* being omitted in Ś Mg. and becoming *-jj-* in the others), or adds *-īa-* (S. Mg. *īa*, others *-ijja*) to (ii) the root, or more commonly to (iii) the present stem.

The endings are those of the (A-class) *parasmaipada*; but M. AMg. often have *ātmanepada* endings especially in the Present Participle.

Examples (i) M. *jujjaī*. Ś. *jujjadi*=*yujyate*. M. *gam-māī*, M. *dijjaī*, Ś. *dijjadi*=*dīyate*.

(ii) From *gam* M. *gamijjaī*, Ś. *gamīadi*.

(iii) From *gacch-* Ś. *gacchīadi*.

Śauraseni. Māharāṣṭri.

Singular	1. <i>pucchīāmi</i>	<i>pucchijjāmi</i> ,
	2. <i>pucchīasi</i>	<i>pucchijjasi</i> ,
	3. <i>pucchīadi</i>	<i>pucchijjaī</i> ,
	and so on.	and so on.

§ 120. **Causatives:** This is formed as in Skt. by the addition of *aya* (becomes *e*) to the *strong* form of the root. *hāseī*=*hāsayati*. After *ā* Skt. inserts *p*; *-paya* becomes Pkt. *ve*.

nivvāvedī=*nirvāpayati*. Prakrit extends this usage to many other stems, lengthening the *ā* of the present stem, e.g. *pucchāvedī*.

§ 121. **Participles.** The normal forms are shown in the following scheme:—

Active.

Present. *pucchanto*, F. *pucchantā*, N. *pucchantaṃ*,
causal, *pucchāvento*...etc.

Future. **pucchissanto**, -tā, -taṃ.

Perfect. *nil*.

Middle (active meaning, common in AMg.)

Present. **pucchamāṇo** -ṇā (ṇi), -ṇaṃ.

Future. **pucchissamāṇo** etc.

Passive.

Present. Ś. **pucchīanto**, M. **pucchiṃjanta**, AMg. **pucchiṃjamāṇo**.

Future. ("Gerundive") **pucchidavvo** - M. **pucchiavvo** (pucchaṇṇo). M. **pucchaṇṇijjo**. [kajjo=*kāryaḥ*] (§ 137).

Past. Ś. **pucchido**, M. **pucchio** (§§ 124-5).

§ 121a. **Infinitive.** Sanskrit -*tum* becomes Ś. Mg. -*duṃ*. M. -*uṃ*.

The ending is added (a) to the root, (b) to the present stem (with i). Ś. **pucchidum** M. **pucchium**.

Examples. **gantum**, Ś. **gacchidum**, **gamidum** Ś. **kāmedum**=*kāmayitum*, **dhāridum**=*dhārayitum*, Ś. **kādum**, and **karidum** M. **kāum**=*kartum*.

(For Inf. in -*ttae* see § 136.)

§ 122. **Gerund.**

Ś. **pucchia**. M. **pucchiūna**. AMg. **pucchittā** or **pucchiuṇa**. Ś. Mg. have **kadua**=*kṛtvā*, **gadua**=*gatvā*. Ś. has sometimes in *verse* the ending **ūṇa-dūṇa**, e.g. **pekkhiūṇa**, otherwise only -*ia* is correct.

Examples. Ś. **ṇāia** (for *nītvā*)=**nāyīya* but **apaṇīa**=*apanīya*, **odaria**=*avatīrya* (Mg. *odalia*), **pekkhia**, **bhavia**, **pavisia**.

In Māgadhi the form in -*ūṇa* is the commonest.

Examples. **haūṇa**, **gantūṇa**, **hasiūṇa**, **kāūṇa**.

AMg. prefers the form in **ttā** (*tā* after a nasal): **bhavittā**, **gantā**, **hasittā**, **karittā**, also **ttāṇaṃ**: **bhavit-tāṇaṃ**.

§ 123. **Irregular Verbs.**

The normal or regular conjugation being as given above, there are also numerous "*irregular*" forms. These

are of two kinds : (a) those that agree with Sanskrit in their formation, only undergoing phonetic changes ; (b) those that are irregular by both Sanskrit and Prakrit standards. These latter, which are not very numerous, may be due to analogy, or to the survival of forms used in the ancient spoken language, but not recognised by classical Sanskrit.

§ 124. A large number of "irregular" verbs in Prakrit differ from the normal conjugation only in the Past Participle Passive. It was natural that older forms should be preserved in the case of this participle. Some words like *gataḥ*, *kṛtaḥ* were in such constant use, that their phonetic equivalents. e.g. *gado*, *gao*, *kido*, *kao*, were likely to hold their own against new forms suggested by analogy such as **gacchido*, *karido*. Moreover in many cases this participle has acquired a width of meaning as an adjective over and above its literal meaning as a participle. Words, e.g. like *snigdha*, *mugdha*, *Buddha* are not necessarily thought of as parts of verbs, though their derivation is clear. The degree to which normal analogous forms prevailed, or older forms survived (or were introduced from Sanskrit) varies with different dialects and different writers. It is not a matter of precise rule, nor would an extensive list of occasional exceptions be of much value. There are, however, a number of forms of more frequent occurrence, with which the student should be familiar from the outset (§ 125).

§ 125. Past Participles Passive.

Irregular Forms.

P. P. P.		Sanskrit.	Present Tense.
avaraddha	'offended'	<i>aparāddha</i>	M. <i>avarajjhai</i> .
ādhatta	'applied'	(* <i>ādhatta</i>) <i>āhitā</i>	M. <i>ādhāi</i> (or <i>ādha-</i> <i>vai</i> if Causal).

ānatta	‘ordered’	ājñāpta	Ś. āṇavedi (§ 36).
āraddha	‘begun’	ārabdha	Ś. ārambhadi.
ārūḍha	‘mounted’	ārūḍha	M. āruhai.
āsanna	‘sat down’	āsanna	Ś. āsīdadi.
utta	‘spoken’	ukta	(AMg. vutta).
uttinna	‘crossed’	uttirṇa	M. uttarai.
oiṇṇa Ś. odiṇ-	‘descended’	avalirṇa	o-araī.
na			
M. kaa AMg.	‘made’	kṛta	M. karei.
kaṇṇa			
Ś. kida (§ 11)			Ś. karedi.
kaṇṇa (§ 60)			
kiliṭṭha	‘afflicted’	kliṣṭa	M. kilissai.
kuvida	‘angered’	kupita	Ś. kuppadi.
—°kkanta	‘gone’	—°krānta	Ś. kamadi.
{ M. khaa,			(AMg. khaya, khat-
{ (khāa),			ta), (khaṇṇa)
{ [Ś. khapida]	‘dug’	khāta	M. khaṇai.
M. khaa, Ś.	‘hurt’	kṣata.	
khada			
khinṇa	‘wasted’	kṣiṇa	M. khiṇjai.
khitta	‘thrown’	kṣipta	khivai.
M. gaa, Ś.	‘gone’	gata	Ś. gacchadi
gada			
gaviṭṭha	‘sought’	gaveṣita	M. gavesai.
M. gahia, Ś.	‘seized’	grhīta	Ś. gṛhṇadi (§ 52).
gahida			
gia	‘sung’	gīta	M. gāai.
gūḍha	‘hidden’	gūḍha	Ś. gūhadi.
chinṇa	‘cut’	chinna	M. chindaī, Ś.
			chindadi.
M. jāa, Ś. jā-	‘become’	jāta	Ś. jāadi.
da			
M. jia, Ś. jida	‘conquered’	jita	Ś. jaadi, M. jinaī.
jutta	‘yoked’	yukta	M. juṇjai, Ś. juṇ
			jadi (Pass. § 119)

catta	'abandoned'	tyakta	M. caaī.
{ M. thia Ś. 'stood'		sthita	Ś. citṭhadi.
{ thida (§ 12).			
{ thia thida (§ 38).			
nada (M. naa)	'bowed'	nata	namadi.
nattha	'destroyed'	naṣṭa	ṇassadi.
{ M. nāa (Ś. 'known'		jñāta.	janādi.
{ nāda) [also ']			
{ jāni(d)a]			
Ś. viṇṇāda	'discerned'	viṇṇāta	viṇṇaviadi (pass.).
paḍiṇṇāda	'promised'	pratiṇṇāta.	
nīda (M. nīa)	'led'	nīta	ṇedi.
(Ś. avanīda=apanīta, paccānīda=pratyānīta, uvaṇīda=upanīta, pariṇīda=pariṇīta, duvviṇīda=durvinīta, ānīda=ānīta.)			
[M. also nīa. aīṇīa=atinīta, āṇīa=ānīta].			
ṇhāa	'bathed'	snāta	ṇhāi (AMg. siṇāi)
tatta	'heated'	tapta	(also tavidā).
tutṭa	'broken'	truṭṭa tutṭai	[cf. Hindi tūṭā].
tutṭha	'pleased'	tusṭa	tussadi.
ḍatṭha (ḍak- ka)	'bitten'	ḍaṣṭa	ḍasai [Ś. ḍaṇsadi ḍaṇsida].
daddha	'burnt'	dagdha	dahaī (Ś. ḍahadi) ḍahaī.
ditta	'lit'	dīpta	dippadi.
diṭṭha	'seen'	drṣṭa	disadi (pass.)
diṇṇa	'given'	datta	dedi.
{ paatṭa pa-			
{ vaṭṭa			
{ paatṭa 'set out'		pravṛtta	pavaṭṭai, etc.
{ pautta			
pautta	'used'	prayukta	pauṇjai.
pauttha	'exiled'	*pravasta, =	[pavasaī. (?)]
		proṣṭa	
paiṇṇa	'scattered'	prakīrṇa	[paiṇi]jai pakiriadi. (?).

paḍivanna	‘resorted to’	pratipanna	paḍivaḥḥadi.
pañṇatta	‘declared’	praññapla	pañṇavei.
patta	‘obtained’	prāpṭa	pāvaī, pāvedi.
{ M. palāia			
{ Ś. palāida	‘fled’	palāyita	palāyaī.
{ M. palāa		*palāta	
{ JM. palāṇa			
paviṭṭha	‘entered’	pravīṣṭa	pavisadi.
pasattha	‘praised’	praśasta	paśamsai.
pīda	‘drunk’	pīta	pivadi.
puṭṭha ¹	‘asked’	prṣṭa.	pucchadi.
[usually puc-			
chida]			
baddha	‘bound’	baddha	bandhaī.
buddha	‘enlightened’	buddha	bujjhaī.
bhaṭṭha	‘fallen’	bhraṣṭa	
bhinṇa	‘split’	bhinna	bhindaī.
bhīa bhīda	‘frightened’	bhīta	biheī (Ś. bhāadi)
Ś. bhūda	‘become’	bhūta	bhodi.
bhutta	‘enjoyed’	bhukta	bhuñjadi.
mukka	‘released’	*mukna-	muñcadi.
		mukta	
muda (M. ‘dead’		mṛta	maradi.
mua maa)			
mūḍha	‘perplexed’	mūḍha	mujjhaī.
raa	‘gratified’	rata	ramaī.
ratta	‘reddened’	rakta	rajjadi.
ruia	‘brightened’	rucita	ruccaī (Ś. ruccadi).
ruṭṭha	‘vexed’	ruṣṭa	rusaī.
M. ruṇṇa	‘wept’	rudita	M. ruaī.
(Ś. rudida)			Ś. rodadi roadi.
ruddha	‘obstructed’	ruddha	rundhedi.
lagga	‘fixed’	lagga	laggaī (Ś. laggadi).
laddha	‘taken’	labdha	lahaī

¹ Also ‘touched’ *apṛṣṭa*, (phusai).

lia, lina	'attached'	līna	lei.
liḍha	'licked'	liḍha	lihaī.
viṇṇatta	'reported'	viṇṇapta	viṇṇāveī.
vūḍha	'carried'	ūḍha	vahaī.
samāsatta	'consoled'	samāśvasta	samassasai. (?)
siṭṭha	'told'	śiṣṭa (√śās)	sāhaī.
sitta	'sprinkled'	sikṭa	siñcaī.
siddha	'accomplished'	siddha	siṃjhaī.
sutta	'slept', 'asleep'	supta	suvaī.
suda (M. sua)	'heard'	śruta	suṇedi.
suddha	'purified'	śuddha	suṃjhaī.
M. haa, Ś. ha-	'killed'	hata	haṇaī.
da			
haa	'seized'	hṛta	haradi.
M. hūa (S. bhūda)	'become'	bhūta	hoī. ¹

§ 126. Irregularities in Present Indicative.

Regular or Normal Indicatives are of the type *pucchadi* or *kadhedi* (§ 114) and are either (a) the phonetic equivalents of Sanskrit Indicatives of the 1st Conjugation, or (b) from roots in the 2nd Conjugation, equivalents of what Sanskrit would most naturally have had, if they had been included in the 1st Conjugation. Thus we may class as *regular* such forms as (a) *gacchadi*, *icchadi*, *siñcadi*, *muñcadi*, *maradi*, *sumaradi*, *pivadi*, *phusadi*, *kuppadi*, *ṇaccadi*, *kadhedi*, *takkedi*, *cintedi*, (b) *haṇadi* (√*han*) *śasadi* (√*śvas*).

'*Irregular*' forms comprise (i) forms not of the normal type, e.g. *ṭhāī*; (ii) verbs attracted into the E class, e.g. *karedi*; (iii) forms diverging from Skt. types in (a); (iv) nasalised roots; (v) addition of *ṇ* original or by

¹ Hemacandra allows M. *hoī*, *huvaī*, *havaī*, *bhavaī*; Ś. *huvaī*, *bhavaī*, *haradi*, *bhodi*, *hodi*.

analogy: (vi) other survivals of Skt. conjugation; (vii) anomalies.

§ 127. (i) Type with 3rd Sing. in *āī* (S. *ādi*) arises (a) by contraction. Apa. *khāī*=*khāaī*=*khādati*; (b) survival of form in Skt. 2nd class. M. *vāī*=*vāli* but also *vāaī* (Ś. *vāadi*), M. *paḍihāī*=*pratibhāti* (Ś. *paḍihāadi*), Ś. *bhādi*=*bhāti*, *viḥādi*=*vibhāti*; (c) by analogy M. *ṭhāī*=**sthāti* for *tiṣṭhati* (Ś. *ciṭṭhadi*) and so with all roots ending in *ā*. *dhāī* or *dhāaī*, *gāī*, *jhāī* (= Epic *dhyāti*).

Other contracted forms are Ś. *bhodi*=*bhavati*, *ṇedi*=*nayati*.

✓ *dā* to give has demi *desi dedi*—*dēnti*.

dedi is from **dāyati*, cf. Ś. Fut. *daīssam*. Absol. *daīa*.

§ 128. (ii) Many verbs are attracted to the E class (10th class in Skt.). Examples. *Karedi* (= *Karoti*) (distinguish from causal *kāredi*=*kārayati*), *muñcedi* (causal *moāvedi*), *hasedi*, *sumaredi*, *ciṇedi*, *suṇedi*, *bhaṇedi*, *dhuvedi*, etc.

§ 129. (iii) ✓ *ru* has *ravaī* (1st class), *ruvai* (6th) and *rovaī* Inf. *rovium*. (Ś. has forms from *rud.* *rodidum*).

✓ *dhau*. M. *dhuvaī*. AMg. *dhovaī dhoveī* Ś. *dhoadi*.

✓ *bhū* has M. *hoī huvaī*. Ś. *homi hosi bhodi*. Opt. *bhaveam bhave*. Infin *bhavidum*.

ruccadi=**rucyate* (transferred to 4th class) (also *roadi* Mg. *loadi*)—similarly *laggadi*, *vajjadi* (✓ *vra*), *ḷajjadi*=**yujyati* (Epic *yuñjati*).

§ 130. (iv) From *chid* come *chindaī chindadi*. This is natural as the root was nasalised in the Sanskrit Present. Similarly with other roots of the 7th class. *Bhindaī*, *bhañjai*, *bhuñjadi*.

The nasal in *rambhaī* (✓ *rabh*) is also familiar in Skt. derivatives. (Epic *rambhati*).

muñcadi (M. muñcaī) is regular, but M. has also muasi = *mucasi.

§ 131. (v) N. is preserved in cīnai Ś. cīṇedi (Skt. cīnoti), kuṇai (Vedic *kṛṇoti*), suṇedi (M. suṇai), jāṇāī Ś. jāṇādi, na āṇādi, kiṇai = *krīṇāti*, gēṇhadi = *grhṇāti*, Ś. sak-kaṇemi sakkuṇomi = *saknomi*, dhuṇai (Ś. dhoadi, Pāli dhovati) : by analogy in jīnai (Ś. jaadi), thuṇai (✓ *stu*).

§ 132. (vi) ✓i “to go” has emi esi edi (M. ei)—ēnti : ✓ *as* to be. .mhi si atthi, mha (M. mho) ttha santi.

(Note.—Atthi the only common non-enclitic form is used with all numbers and persons).

✓ *bhi*. M. bihei (Ś. bhāadi)

(vii) bhaṇadi as if from bha-ṇā-mi (9th class) also bha-ṇedi. suṇādi = suṇedi as if in 9th class.

✓ *svap* becomes suv, hence suaī and (by analogy with ruaī rovaī) sovaī Ś. sovadi.

§ 133. *Survivals of other conjugational forms.*

Imperfect. āsī = āsīt used for all persons of both numbers.

Optative. AMg. siyā = *syāt*; kujjā = *kuryāt*, būyā = *brūyāt*, sakkā = Vedic *śakyāt* (Pischel § 465).

Precative M. AMg. hojjā = *bhūyāt*. AMg. dōjjā = *deyāt*.

Aorist. AMg. akā = *akārṣīt* or *akārṣit*. Plural -imsu akarimsu (cf. the Aorist in Pāli).

Perfect. AMg. āhu = *āhuh*. Plural āhaṃsu.

134. *Irregular Futures.*

Futures in -issadi (or M. *ihii*) are normally formed from the Present base: pucchissam, kadhissam, M. pūcchiham kaheham (§ 118). They are also formed from the root as in Sanskrit. M. nehii = *nesyati*, but Ś. ṇaissadi, Ś. gamissadi.

From ✓ *bhū* various present bases are used to form the future. Ś. bhavissam, huviṣsam, Mg. huviṣsam M. hohii hossam.

Sthā M. *ṭhāhii* (pres. *ṭhāi*). *Ś. ciṭṭhissadi* (pres. *ciṭṭhadi*). Other forms represent the Sanskrit—*syāmi* especially in M. AMg: so *ḍaccham*=*ḍraksuāmi*, (2. s. *ḍacchisi*, 3. s. *ḍacchii*, 3 pl. *ḍacchinti*), *mōccham* (✓ *muc*) *vēccham* (✓ *vid*), *rēccham* (✓ *rud*) *vōccham* (✓ *vac*). *ḍaccham* and the rest are not used in *Ś. Mg*.

§. *pēkkhissam* (M. *pēcchissam*) *rodissam*, *vedissam*. Causatives and others in E-class form Futures (a) as in Sanskrit (omitting intervocal *y*). *Ś. kadhaissam moāvaissasi*=**mocāpayiṣyasi*. *ṇiattāissadi*=*nivartayīṣyati* (b) M. AMg. from the e-stem: *vattēhāmi*=*vartayīṣyāmi* (c) omitting *aya*=e. M. *kahissam*, *Ś. kadhissam*, M. *puloissam*=*pralokayiṣyāmi* *Ś. takkissadi*=*tirkayīṣyati*, *sussūsaissam*=*kuṣṭrūṣayīṣyāmi* Mg. *māliśsaṣi*=*mārayiṣyasi*.

✓ *dā* has *Ś. daissam* M. *dāham*, ✓ *kṛ* has *Ś. karissam* M. also *kāham*.

§ 135. Irregular Passives.

(a) Many passives that are often called irregular as not being formed with the commonest ending *-ijjāi* *Ś. iadi*, are regular equivalents of Sanskrit passives. (§ 119. (i)) e.g. *jujjadi*=*yujyate*, *gammai*=*gamyate*. Other examples are:—*Khippai* (*kṣip*), *luppai* (*lup*), *bhajjai* (*bha*), *bajjhai* (*badh*: *dhy* becomes *jjh* § 44), *rujjhai* (*rudh*), *ārabbhai* (*ārabh*), *gijjai* (*gā*), *khajjai* (*khād*), *labbbhai* *Ś. labbhadi* (*labh*), *chijjai* (*chid*), *bhijjai* (*bhid*), *ḷhujjai* (*ḷhu*), *muccai* (*muc*), *vuccai* (*vac*), *tirai* (*tr*) *kirai* (*kṛ*).

(b) Others are similarly formed from obsolete roots or modified forms of roots, e.g. *vubbhai*=*uhyate* (from **vubh*), *dubbhai*=*duhyate*, *libbbhai*=*lihyate*, *rubbbhai*=*rudhyate*, *ghēppai*=*grhyate*; and with *uv* for *ū* *ruvvaṣi*=**ruvyate* (*Ś. rodiadi*), *suvvaṣi* (*śru*) (*Ś. suṇṇadi*), *thuvvaṣi* (*stu*), *dhuvvaṣi* (*dhū*) also

dhunijjāi. Similar are civvāi (cīv for ci) also cinijjāi, Ś. ciadi, jivvāi (jiv for ji).¹

(c) ādhappaī is a causative passive = *ādhāpyate*, so also vidhappaī.

(d) jammaī, "is born," is derived from *janman* Pkt. jamma; similar is the case with hammaī (✓han) khammaī (✓khan).

Anomalous summai (*kru*), cimmai (✓ci).

Note.—Śaurasenī and Māgadhi often prefer the form from the present base. M. labbhaī, Ś. labbhadi, but also lambhādi; M. muccaī, Ś. muñcādi; M. suvvaī, Ś. suñīadi, Mg. suñīadi; M. ruvvaī, Ś. rodīadi; M. bhujjai, Ś. bhuñjīadi; M. kiraī, Ś. kariadi (AMg. kajjai = *karyate); M. ṇajjai, Ś. jāñīadi; M. bhaṇṇaī, Ś. bhañīadi.

§ 136. Infinitives (Variations).

The commonest form especially in Śaurasenī is that derived from *itum* (M. *iūṃ*, Ś. *idūṃ*) added to the present base, i.e. gacchidūṃ, aṇucitṭhidūṃ (*sthā*), geṇhidūṃ (*grah*), jāṇidūṃ (*jñā*), dahidūṃ (*dah*), khividūṃ (*kṣip*), haridūṃ (*hr*). Causatives, kāredūṃ, dhāredūṃ, daṃsedūṃ = *darśayitum* (sometimes uncontracted Ś. *ṇiattāidūṃ* = *nivartayitum*), or by analogy with A-stems: dhāridūṃ, māridūṃ, kadhidūṃ.

Equivalents of Sanskrit forms in *-tum* are also found in Śaur.: but are commoner in M.

Ś. thādūṃ (*sthā*), pādūṃ (to drink), kādūṃ, M. kāūṃ (*kr*), gantūṃ (*gam*). M. bhōttūṃ = *bhoktum*, datṭthūṃ = *draṣṭum*, dāūṃ (*dā*), ñeūṃ (*ñi*), pāūṃ (*pā*), Ś. pādūṃ. JM. pivium, soum (*śrotum*), jeūṃ (*ji*) (AMg. jiniūṃ),

¹ The two passives civvāi jivvāi are assigned to ci and ji by the Grammarians. They have been explained as analogous to the forms from roots in u or ū. Pischel held that civvāi was a regular passive from *civ* given in the Dhātupāṭha (= 'take' or 'cover') and jivvāi probably from *jiv* (= 'please'). Vide Pischel, § 537.

laddhum (*labh*), vodhum (*vah*), chëttum (*chid*), bhet tum (*bhid*), möttum (*muc*), nāum (*jñā*). Similarly formed are ghëttum (§ 19) (= **ghr̥p-tum* for *grah̥itum*)¹ sōttum (= **sov-tum* for *svaptum* cf. rōttum = *rotum*). √*vac* has M. vōttum Ś. vattum.

Ardha-Māgadhī often uses the *-tum* form as a gerund, so that kāum means *kṛtvā*. For the Infinitive this dialect prefers a form in *ttae* or *ittae*, citṭhittae (*sthā*), gacchittae (*gam*). This is derived from a Dative Infinitive as found in Vedic.

§ 137. Gerundives (Varieties). (cf. § 121.)

- (a) From *-tavya*, either (i) with the present stem, or (ii) with the root (strong form).
 - (i) pucchidavva, gacchidavva, hodavva (§ 4) or bhavidavva, aṇucitṭhidavva, dādavva, sunidavva, jānidavva, gēṇhidavva.
 - (ii) sodavva M. soavva (*śru*), ghëttavva, kādavva (§ 63), M. kāavva (*kr*).
- (b) From *-nīya*. M.AMg. *-aṇijja*, Ś. Mg. *-aṇīa*: karaṇīa, daṃsaṇīa. (from Present stem pucchaṇīa), M. karaṇijja, daṃsaṇijja.
- (c) From *-ya*. kajja (§ 50) = *kārya*. AMg. vōjjha = *vāhya*; from Present stems: gōjjha (§ 70) = **grhya* from present stem **grha*.²

¹ Also M. gabhum, AMg. giṇhūm, JM. gēṇhūm, Ś. gēṇhidūm.

² This is Fischel's derivation. However *grāhya* would become **gajjha*, and association with the group gēṇhadi ghëttum, etc., might account for the change of vowel *a* to *ē*.

CHAPTER X.

CLASSIFICATION OF PRAKRITS.

The rules and examples given in the last six chapters deal mainly with Māhārāṣṭrī and Śauraseni, other languages being mentioned incidentally.

The principal peculiarities of some of these may now be brought together.

Māgadhī. It is a matter for regret that the sources of information about this language are not more abundant, as it is in some ways the most interesting of the Prakrits. We have here striking variations in phonetics that are not easily accounted for.

Ś for S (श for स) is an equation that is reflected in the modern languages of the East of India, where people speak, and even write of the "Shām Ved" and "Sheeta." As other Prakrits use only स s this law should cause the student no difficulty: *bhaviśśadi* is easily recognised as the equivalent of Ś. *bhaviśśadi*, *taśśim* of *tassim*, *śā* of *sā*, *puttaśśa* of *vuttassa*, and so on.

L for R (ल for र) is more striking, especially at the beginning of a word. *lāāno*="kings."

puliśe=Ś. *puriso*, *galuda*=Ś. *garuḍa*, *Cāludatta*, *ovālidāśalila*=*apavāritāśarīra*, *śamale*=*samare*, *ṇagalantala*=*nagarāntara*.

This change *l* for *r* is found occasionally in other Prakrits (§ 26) and in Pali (*taluno*=*taruno*): it is found also in the Vedic language, where *alam* ✓ *kr* replaces *aram*-(*kr̥noti*), and ✓ *luc* replaces *ruc*. There are many instances in other languages, and it is often difficult to determine which was the original sound.

It is, however, remarkable to find an Aryan dialect without an R sound at all. The modern dialects of Bihar and Bengal have not replaced every *r* with an *l*. Perhaps this rule for dramatic Māgadhī is a conventional exaggeration of a marked

tendency of the Eastern dialects. Possibly as Māgadhi is put in the mouths of only low-class people, it represents only the habit of a non-āryan stratum of society, which like the Chinese coolies of to-day may have had no R's.

On the other hand if we go back to Aśoka's time (3rd cent. B.C.) we find the same change in the Eastern dialect of the Inscriptions which seems to have been the language of the Court at Patna and which was used on the Pillars now at Allahabad and Delhi and with slight variations in the Rock Inscription at Kalsi.

Y remains and replaces J (य for ज).

yadhā=Ś. jadhā (§ 1), yāṇadi=jānāti.

yāṇidavvaṃ=Ś. jāṇidavvaṃ, yaṇavada=janapada.

yāyade=jāyate. (jh becomes yh. Yhatti=jhatiti.)

Dy. rj. ry. all become yy. So that where Saurasenī has j, Māgadhi has yy. (य्य for ज).

ayya=adya or ārya (Ś. ajja).

avayya=avadya, mayya=madya.

(dhy becomes yyh: mayyhaṇṇa=majjhaṇṇa § 74).

ayyuṇa=arjuna, kayya=kārya (kaṇṇa § 50).

duyyaṇa=durjana.

From these examples it is clear that य in Māgadhi represents a front palate fricative different from the semi-vowel sound in English "yes." The equivalent of य was used in the North-west to express a foreign sound written Z in Greek. So on coins of King Azes we find the genitive Ayasa. Words spelt in Bengali with the equivalent of ज, are pronounced in some dialects with a sound resembling Z in 'zeal' or zh in 'azure.' A similar sound is commonly given to य in many words, e.g. देव=ये pronounced zhe.

Ñy, ny, jñ, ñj become ññ.

puñña=punya (Ś. puṇṇa § 48). añña=anya (Ś. aṇṇa).

kaññakā=kanyakā. lañño=rājñāḥ (Ś. raṇṇo § 99).

aññali=añjali (Ś. keeps ñj).

Medial cch becomes śc. (क् becomes च्.)¹

gaśca=*gaccha*, iścīadi=*icchati* (**icchyate*), uścaladi=*ucchati*, puścadi=*prcchati*.

tiliści peskadi=M. tiricchi pēcchai=*tiryak prekṣate*.

A sibilant is retained at the beginning of a group of consonants. Grammarians differ as to which sibilant should be written. MSS. vary too much to give much help in the matter.

Ška. शुक् becomes शुस्क according to Hemacandra, otherwise we find शुक्ते śuśke=*śuśkaḥ*, Tuluśka=Turuśka.

Šta śth become śta (or śta): कष्ट becomes कष्ट or कष्ट
suśthi becomes śuśtu or śuśtu.

Spa, śpha become spa, spha, ṇisphala=*niṣphala* (M.S. ṇip-phala, § 38).

Ska, skha. paskhaladi=*praskhalati*.

Sta. stha become sta (or śta) hašte or haste=*hastah* (M.S. hattho § 38), uvastida=*upasthita*.

Spa. Buhaspadi=Brhaspati (or Bihaśpadi).

Kṣa becomes ska. peskadi=*prekṣate* (or it is written ska. paśka=*pakṣa*. Hemacandra says paḥka, i.e. with visarga jīhvāmūliya).

The real Māgadhi sound may have been neither the च nor the ञ of the Midland Sanskrit. These groups being difficult, it is not surprising to find that MSS. generally write the assimilated forms *tth*, etc.

¹ As verbal forms in *ccha* go back to I.E. forms in *-SKA* the Māgadhi śc might be regarded as more archaic than the Vedic *cch* (however pronounced): cf. Slavonic, but this is considered inadmissible as Māgadhi has śc also for secondary *cch* as in uścaladi, maścali (=Fish. *matsya-li*-Pr. *māccha*), cf. Hindī machli. On the other hand if originally correct for *icchadi*, etc., the same group would be readily introduced in other cases where Śauraseni, etc., had *cch*.

rth becomes st. (or št) so tista=*śrītha*. aste=*arthaḥ*. This may be merely conventional analogy,¹ e.g. Śaurasenī hattho : Māgadhi haste ∴ Ś. attho : Mg. aste. In *gra* ar the two characteristic points are Nom. Sing. in -e. śe haste=so hattho and hage="I". (§ 107). Otherwise the grammar closely follows Śaurasenī.

Some *Dialects of Māgadhi* appear in the plays.

Śākāri is spoken by the King's brother-in-law in the Little Clay Cart.

Peculiarities.—A weak y before palatals. Yciṣṭha=*tiṣṭha*.² *da* in Past Participles especially from roots in *r*. kaḍa=*kṛta* (the same feature is found in AMg.). Gen. Sing. in *āha* as well as *aśa* Cāḷudattāha. Loc. Sing. *āhim*. pavahanāhim=*pravaḥane* Voc. Plur. *āho*. (Vedic-*āsaḥ*). These last three points resemble Apabhraṃśa.

Cāṇḍālī and Śābarī appear to be dialects of Māgadhi.

Māthura and the two gamblers in the Mṛcchakaṭikā speak a dialect called Dhakkī by Pischel, who supposed it to be a dialect of Māgadhi. Sir George Grierson has shown that the form Takkī has better authority and ascribes it to the country of the Takkas round about Sialkot.³

Ardha-Māgadhi. Jacobi called this Jaina Prākṛit and regarded it as an older, more archaic Māhārāṣṭrī. The Indian grammarians called the language of the old Jain Sūtras

¹ On the other hand the change *rt* becomes *ś* is found in Iranian. Avestan *maśyo*=*martyaḥ*. G.I.P., I, § 289.

² Mārkaṇḍeya gives this for Māgadhi and Vṛāḍa Apabhraṃśa, Ycilam=*ciram*. The pronunciation is not clear (*vide* Selections, Māgadhi).

³ If Takkī was a Panjab dialect it is strange that Mārkaṇḍeya should identify this with the Drāviḍ Vibhāṣā. (See Grierson, J.R.A.S., 1913. p. 892; 1918, p. 513.) Takkī according to Mārkaṇḍeya is a "mutual mixture of Sanskrit and Śaurasenī" employed by "professional gamblers and by merchants of lowly position." The vowel *u* often appears at the end of a word, but not always. It has both *sa* and *śa*, *la* and *ra*. In the Panjab Hills there is a common script called Takrī or Tākri generally derived from the same name of a people, Takka.

“Ārṣam” from Rṣi. Hemacandra explains that all his rules have exceptions in “Ārṣa.” Trivikrama, another grammarian, excluded “Ārṣa” from his treatise, because its meanings were *rūḍha*, or conventional, not strictly in accordance with etymology, i.e. not based on Sanskrit.

Namisādhū commenting on Rudraṭa’s *Kāvya-lamkāra* (2-12), derives the word Prakrit from *prakṛti* in the sense of natural speech free from the rules of grammarians, or from *prāk kṛta*, ‘created of old!’ because, says he, the Prakrit of the Ārṣa canon, Ardha-māgadhi is the language of the gods. *Ārisa-vajane siddham devāṇaṃ Addhamāgahā vānī*. Obviously Namisādhū was a Jain. The Jains indeed supposed that Ardha-Māgadhi, the language in which Mahāvira preached, was the original language from which all others were derived.¹

There is some difference between the prose and verse portions of the Canon. Verses often have Nom. Sing. in -o instead of the characteristic -e (like Mg.). gerunds in *tūṇa ūṇa* (like M.) while prose prefers *tā* or *tāṇaṃ* (§ 122).

Other points are: Verse *mēccha*, prose *milakkhu*. Verse *kuṇai*, prose *kuvvaī* (= **kurvati*). The verse dialect is thus somewhat nearer to M. than the prose.

Ardha-Māgadhi agrees with Māgadhi in the Nom. Sing. in -e, the use of Gen. Sing. *tava*; past participles in *ḍa* for *ta* after roots in *r* (but not always); in *ka* becomes *ga* “Asoga” (but this is rare in Mg.); and in Pluri of -a in Voc. Sing. (common in Apabhraṃśa).

It differs markedly in the retention of *ra* and *sa*. In general AMg. (like Pali) retains more archaic features than the dramatic Prakrits. AMg. is assigned by the Bhāratīya-nāṭya-sāstra (followed by Sāhityadarpaṇa) to servants, Rajputs, and the heads of guilds. The Jain monks in the plays who might be expected to speak AMg. appear to speak ordinary Māgadhi.²

¹ Vide Pischel, § 16.

² One of the dialects in the fragments of Buddhist dramas found in Central Asia is classed by Lüders as Old Ardha-Māgadhi.

AMg. differs in many respects from Māhārāṣṭrī.¹

Phonetics.—am becomes ām before eva and avi (=api).

iti becomes i after pluti vowel or in iti vā.

prati drops i: paḍuppanna=*pratyulpanna* (rare in other dialects).

dentals for palatals. teicchā=*cikitsā*.

ahā=yathā.

use of sandhi consonants (§ 78).

Noun: dative in -ttāe (§ 92),

instrumental in sā (§ 104),

locative in -ṃsi (§ 92 v.).

Verbs: ✓khyā āikkhāi (Pāli ācikkhati) M. akkhāi,

kuvvaī (in prose, see above).

Relics of Aorists, e.g., 3 plur. pucchimsu.

Infinitives in tṭu -ittu used as gerunds, e.g.,

kaṭṭu (means *kṛtvā*), avahattu (means *apahrtya*)

sunittu, jānittu.

Infinitives in -ttae, -ittae (§ 136).

Gerunds in -ttā, -ttāṇam, -ccā, -ccāṇa(m).

-yāṇa(m).

Moreover, where they agree what is common in AMg. is often rare in M. Cerebralisation is much commoner in AMg. and so is the change *la* for *ra*.

The vocabulary is also often quite distinct.

It will be obvious that AMg. differs still more from Śaurasenī.

The later Jain writings belong to times when the sect had spread more widely and were influenced by other dialects. Owing possibly to the popularity of this religion among the rich mercantile communities on the West coast, the non-canonical writings of the Śvetāmbara Jains are in a language which may be regarded as a form of Māhārāṣṭrī, although it

¹ Jacobi considered the language of the Jain Canon to be an older form of Māhārāṣṭrī. Kalpa Sūtra, S.B.E., XXII. Pischel showed this view to be untenable. Pr. Gr., § 18.

retains a number of the peculiarities of AMg., e.g., infinitive in *-illu*, gerund in *-ittā* and *ga* for *ka*. This is the main dialect of Jacobi's Selected Narratives in Māhārāṣṭrī, and is generally known as Jain Māhārāṣṭrī.

The language of the Digambara canon has Nom. Sing. in *o*: *t*, *th* become *d*, *dh*. Hence it has been called Jain Śaurasenī. It has however much that is foreign to Śaurasenī, but found in either M. or AMg. In the direction of Gujārat were many strongholds of Jainism, and here the Śaurasenī type of dialect would meet Māhārāṣṭrī. That JŚ. preserves rather more of the peculiarities of AMg. than JM. does, is probably due to the fact that it is somewhat older.

The resemblances and differences of the principal Prakrits given above would not necessarily lead to a closer classification. We have an Eastern Prakrit (Māgadhi), a Southern Prakrit (Māhārāṣṭrī), and a Central Prakrit (Śaurasenī). Ardhamāgadhi appears to resemble the Southern more than the Central Prakrit. Hoernle,¹ on the basis of a comparative study of some of the modern Indo-Aryan languages, supposed that the whole of Aryan-speaking India was at one time divided between two languages, a "*Śaurasenī tongue*" and a "*Māgadhi tongue*." Māhārāṣṭrī he regarded as an artificial literary language, without any direct relation to the spoken language of Māhārāṣṭram. Further study of the Prakrits and of the modern dialects has shown that this view is untenable.

Māhārāṣṭrī (and Jain Māhārāṣṭrī) has peculiarities which can be traced in modern Marāṭhī, and there can be no doubt that this Prakrit was based on the language of the Marāṭha country.²

Grierson³ with more abundant material has developed the

¹ Grammar of the Gaudian Languages, 1880. Introd., p. xxx.

² See Introduction to volume on Marāṭhī in the Linguistic Survey of India.

³ See Article on Prakrit in Encyclop. Britannica, 11th edition, and chapter on Language in Imperial Gazetteer of India.

idea of the geographical classification of the Prakrits on the basis of a comparison with modern dialects. His classification is—

Central Prakrit Śaurasenī.
Outer Prakrits E. Māgadhi. S. Māhārāṣṭrī.
Intermediate Ardha-Māgadhi.

This is a convenient classification inasmuch as Śaurasenī is the most Sanskritic, and the representative of the Madhyadeśa, which was the centre of Hindu culture after the early Rigvedic times: while literary centres at a distance from this middle point naturally show more independence from Sanskrit. This classification is indeed connected with a theory relating to the immigration of the Aryan-speaking tribes into the Peninsula. The speakers of the dialects out of which classical Sanskrit was created, and on which later on Śaurasenī was based, are supposed to have forced their way into the Madhyadesa some time after a previous Aryan invasion. The descendant of those first-comers produced the "Outer Band" of languages.

Much may be said both for and against this particular theory as an explanation of certain linguistic facts. It is however possible to accept a classification based on such facts, without necessarily accepting this particular explanation.

A weak point in the classification might appear to be the position of Ardha-Māgadhi. If this was centred in Oude, one would expect the language to be roughly speaking half Māgadhi and half Śaurasenī. Now Māgadhi, as far as we know it, hardly differs from Śaurasenī except in striking phonetic variations. If we allowed Ardha-Māgadhi a Nom. Sing. in *e*, a certain amount of *l* for *r*, and *ś* for *s* with perhaps some traces of the other phonetic peculiarities of Māgadhi, we could invent a Prakrit that would fit in with the scheme, but it would be quite different to the real Ardha-Māgadhi of the old Jain Canon. Eastern Hindi does indeed lie between Western Hindi and the dialects of Bihar, and combines some of the peculiarities

of the languages on either side; but the Prakrit Ardha-Māgadhi does not look as if it occupied the same position or was the ancestor of Eastern Hindi.

It must, however, be remembered that this classification deals primarily with the spoken languages on which the literary languages were based. The literary Prakrits were not all crystallised at the same time, and so do not represent strictly contemporary dialects. Ardha-Māgadhi is obviously more archaic than Śaurasenī. It has indeed been suggested that the Eastern dialect of Aśoka's inscriptions should be regarded as an older form of Ardha-Māgadhi. Lūders calls it Old Ardha-Māgadhi. This, it is presumed, was the current language of the Mauryan court. Very similar, it is thought, was the language in which the teachings of Gautama Buddha were first recorded, before either the Pali Canon or the Saṃskṛit Canon was established.

A language widely used in the Ganges valley would be quite likely to be neither pure Māgadhi nor pure Śaurasenī. Without necessarily being exactly the dialect of Kāśī either, it might very well be based on the speech of the country lying intermediate between the two ends of the valley. Later on when the centre of Jainism had travelled further to the West, Later Ardha-Māgadhi would have taken on the Māhārāstri colouring which we find in the Jain Canon. Other circumstances had in the meantime led to the conversion of the Buddhist scriptures into Pāli. (See S. Lévi: *Journal Asiatique* 1912, p. 495.)

Paiśāci Prākṛit.—Paiśāci lies outside the circle of languages dealt with so far. The term seems to have been used (a) of the language of demons "Bhūtabhāṣā," (b) of a number of uncivilized languages, including some Apabhraṃśas, (c) the Paiśāci dialect of the grammarians (especially Hemacandra) with a subdialect Cūlikā Paisaci (C.P.). This Paiśāci dialect is archaic in character. Its chief peculiarity is the substitution of surd mutes for sonants. Tāmotara = Dāmodarā. C.P. nakara = nagara, rācā = rājā, khamma = gharma, kantappa = kandarpa.

na ण becomes *na* न, *la* ल becomes ल *la*: *ya* य remains. Intervocal consonants are not dropped. Aspirates are not reduced to *h*; *jñ*, *ny* become *ññ* (as in Mg. and probably every other dialect at a sufficiently early stage).

Who were the speakers of this dialect? The Shāhbāzgarhī Edict agrees with this dialect in a number of particulars. The Bṛhatkathā of Guṇāḍhya was composed, according to the story, in Paisācī. This work was popular in Kashmir in the 11th century. Somadeva produced one version in the Kathāsaritsāgara, and Kṣemendra a shorter one in the Bṛhatkathāmañjarī. Some scholars have concluded that Cūlikā Paisācī was a dialect of the North-West of India. Sir George Grierson connects it with the Dard and Kāfir languages of the Hindu Kush, including Shinā and the under-layer of Kashmirī.¹

On the other hand it is admitted that Guṇāḍhya was a South-Indian. The Bṛhatkathā was composed many centuries before that late literary development in Kashmir which produced Kṣemendra, Billhaṇa, Somadeva and Kalhaṇa. ण *na* becomes न *na*, and ल becomes ल *la* are suggestive of Dravidian influence. Other features, such as the retention of medial *t*, and of *y*, are merely archaic. Surd for sonant can be paralleled in the South as well as in the North. It is a common corruption when a language is adopted by an alien race.² The student will remember the Welsh parson, Sir Hugh Evans, in the Merry Wives of Windsor. Speakers of Gaelic have the same tendency. Any such corrupt dialect on the fringes of Aryan speech would

¹ *Vide* the Pisāca Languages of North-Western India. R. As. Soc. Mon. Vol. VIII, 1906. The author's theory that these, mostly mixed, dialects should be provided with a separate compartment between the Iranian and Indian subdivisions of Aryan, because they combine Indian and Iranian peculiarities, is not convincing. Nor is the connection with C. Paisācī obvious, as the main peculiarity of C.P. (surd for sonant) is *exceptional* in this area.

² It is quite probable that the same change in Armenian (*tsan* = 'ten') and Teutonic (Gothic *taihrn*) is due to the same cause.

necessarily disappear with the continued extension of Aryan speech. So that it seems quite as possible that the original Cockscomb¹ Demons belonged to the Vindhya as that they were Cannibals of Kashmir.²

Old Prākṛit. The oldest Prākṛit recorded is found in the Inscriptions of Aśoka. The Kharoṣṭhī script was used in the North-West (Śāhbāzgarhī and Mānsehrā) but all the other inscriptions, whether on rocks or on pillars, are in the oldest form of Brāhmī writing. The language used is not so uniform. There is a marked contrast between the Eastern dialect and the Western.

The Eastern dialect is found with only minor variations on the pillars in the Ganges-Jumna basin and in the rock edicts of Kālsi and Orissa.

In this dialect *ra* is represented by *la* and the Nom. sing. of masculine and neuter nouns of the -a declension ends in -e as in Māgadhi. On the other hand we have *sa* and not the palatal *ṣa* (but also *ṣa* at Kālsi.) This language has been called Māgadhi but Lüders claims that it is really Ardha-Māgadhi. Whatever be the best name for it, this seems to have been the language used by Aśoka and his Court. The influence of this official language shows itself in the other inscriptions of the West and North, which are evidently not in pure local dialects. Forms due to this influence are generally called *Magadhisms*.

The West is represented by the Rock Edict of Gīrnār. The language here has Nom. sing. in -o and neuter -am, with *ra* and *sa*. (Magadhisms are *priye*, *jane* for *priyo*, *jano*, and *mūle* for *mūlam*, etc.) In a number of particulars it reminds us of Pali, but it is not identical with that language.

¹ If that is the meaning of *cūlikā*, *cūlikā*.

² References: Grierson's Monograph, pp. 1 and 2. Sten Konow: Home of Pāṣāṇī Z.D.M.G. lxiv, pp. 95 ff. Grierson. Z.D.M.G. lxvi, pp. 393-421.

See also Dardic Languages in the Linguistic Survey of India and Morgenstierne: Report on a Linguistic Mission to Afghanistan.

One may suppose that this Western dialect represents more or less closely the current language of Ujjain, which was the capital of an important province in the Mauryan Empire.

Inscriptions found in the South of India resemble the Western rather than the Eastern edicts, but have their own peculiarities.

The North-Western edicts differ from both East and West, Mānsehrā has more Magadhisms than Śāhbāzgarhī. Both have *ra*, *sa* and *śa*. Śāhb. prefers Nom. sing. -o neut. -am while Mān. prefers the -c of (Ardha)Māgadhi. Both preserve many conjuncts with *r*, often with metathesis: *Priyadrasi* instead of *Piyadasi*; *bhūtapruva* = Gīrnār *bhūtopurvam* = Dhaulī *hūtapulavā*; Śāhb. *trayo* = Gīrnār *trī*; Śāhb. *mrugo* Mān *mriḡe* = Gīrnār *mago* = Eastern *mige*.

This last example illustrates another difference between East and West. (Cf. § 60.)

Śāhbāzgarhī retains *kṣ* as in *kṣamitaviya* but at Gīrnār we find *chamitave* and in the East *khamitave*. (Cf. § 40.)

Conjuncts such as *pr* in *priya* which are found both in the West and the North-West, were regarded at one time as *Sanskritisms*. They are rather survivals of the old phonetics. In the modern dialects of the North-West such conjuncts still exist e.g., Lahndā *tre* 'three', cf. Sindhi *ṭraṇ*.

When comparing the North-West forms with others it should be borne in mind that Kharoṣṭhī does not distinguish long vowels from short.

It should also be remembered that neither the Kharoṣṭhī nor the Brāhmī of Aśoka's inscriptions writes doubled consonants. Thus we have *cakavāke* not *cakkavāke*, *cakhudāne* not *cakkhudāne*.

The Bairat-Bhabra inscription now at Calcutta mentions some of Aśoka's favourite passages of Scripture. The language of this inscription has been much discussed. The forms *Lāghula* which appears as Rāhula in Pāli, and *adhigicya* (= *adhikṛtya*) cannot be paralleled in the edicts. They seem to indicate an

earlier language of the Buddhist scriptures. (See above p. 64.) The forms *Priyadasi*, *sarve*, *prāsāde*, and *abhipretam* which Hultzsch reads on this rock appear strange in a dialect which has *la* for all the single *ras*. It must be admitted that all these conjunct *ras* depend on the perception of a small dash, which is in no case very clear and is perhaps in every case nothing but a slight unevenness in the stone.

It will be seen that the division of the Aśokan dialects does not coincide with that of later Prākritis. This is not surprising. Unless several centres of literary culture maintain a continuous tradition the distribution of languages used for general purposes is likely to be different after the lapse of several centuries. Among the Prākritis used in the Drama there is nothing to represent the language of the Panjab and North-West. We have noted the claim put forward on behalf of Paisāci Prakrit. There is evidence of another Prākrit being used by the Buddhists of the North. The fragments of a Kharoṣṭhi manuscript of the Dhammapada found near Khotan, which is known as the Dutreuil de Rhins manuscript, show certain peculiarities that are found in modern dialects of the North-West. *Journal Asiatique* (Senart.), 1898, p. 193. (J. Bloch.), 1912, p. 331.

Pāli. *Pāli* originally meaning a "boundary, limit, or line" was applied to the Canon of the Hinayāna Buddhists. Thence it is used of the language of that Canon, found also in some non-canonical books: all being preserved in what were originally the missionary Churches of Ceylon, Burma and Siam. Thence again 'Pali' is sometimes applied to (a) the inscriptions of Aśoka, although these comprise three or four distinct dialects; (b) the official court language of Aśoka's Empire, a form of Middle Indian widely understood,¹ and (c) 'monumental Prakrit' including all the inscriptions down to the time when Sanskrit ousted Prakrit (or "Pali").² The Pali language of

¹ See Rhys Davids, *Buddhist India*.

² This wide use of "Pali" is made by Dr. Otto Franke, *Pāli und Sanskrit*.

the Buddhist books forming a separate academic subject (a classical language appropriate to Buddhists of Burma), has not been much studied in India. Nevertheless it is important for the study of (a) the history of Indian speech, and (b) the Old Prakrit inscriptions.

For the study of classical Pali numerous grammars, readers, texts and translations are available.¹ Only a very general description need be given here.

Characteristics of Pali. Pali retains more of the old grammatical system than AMg. The ātmanepada is commoner; Aorists, especially the S-Aorists, abound. (The Aorist and Imperfect have fused together). The reduplicated Perfect is rare but occurs. There are more survivals of the old conjugational classes, e.g., sunoti=Ś. sunādi; karoti (Ātm. kubbate)=Ś. karedi; dadāti (also deti)=Ś. dedi.

In Phonetics the striking points are :—the sibilant is dental *ṣ*, *y* remains, *r* sometimes becomes *l*, but not always as in Mg., *n* is sometimes cerebralised but not always. Intervocal consonants generally remain, and surds are only exceptionally replaced by sonants. Hence we have bhavati, or hoti, katheti, pucchati, gacchati, etc. : mato=*mṛtaḥ*, kato=*kṛtaḥ*.

In some words conjuncts like *dr-*, *br-* remain.

Svarabhakti is common. Ārya becomes ayya or ariya.

From these examples it will be seen that Pali is more archaic than the Prakrits described above, with the exception of the Aśokan dialect.

The geographical basis of Pali has been disputed. The Buddha was supposed by tradition to have preached in Māgadhī. The Scriptures were naturally supposed by Southern Buddhists to be in the language of the Buddha. Therefore Pali should be Māgadhī. As a matter of fact it is not. The Nom. Sing. in -o, the presence of *sa*, *ra*, *ja* show this clearly. Some regard it as the language of Ujjain, whence Mahinda,

¹ See Bibliography.

the son of Aśoka, took the sacred Canon to Ceylon, others as the Aryan language of the Kalinga country.

Another view, finding some points of resemblance with Paisāci (unvoicing of sonant stops), prefers some point near the Vindhya, while others again would bring Pali to Taxila to get this colouring. Geiger returning to the tradition of Māgadhi thinks Pali may have developed from some kind of Ardha-Māgadhi, though it is not the unmixed language of any area.

If however the Pali Canon is not the oldest literary version, the argument based on tradition vanishes. Buddha's preaching and the earliest records thereof were doubtless in an Eastern speech. Afterwards they were rendered in other dialects and one of these new versions became the Pali Canon. Dr. S. K. Chatterji says that this Pali is shown by its phonology and morphology to be a Western dialect of the Midland (an old form of Śauraseni) but retaining many relics of the original dialect. When the domination of the Mauryas declined the wide use of the Eastern official language (Ardha-Māgadhi) came to an end. It was succeeded, it would appear, in many districts by a Western *lingua franca* akin to Pali, which appears in the inscription of Khāravēla.

Whatever may be the exact truth of the matter, it is clear that Pali contains several different strands in its composition and that it varies also according to its age. The oldest type is seen in the Gāthās, then come the prose portions of the Canon followed by non-canonical literature and finally still later layers. The development of Pali has been influenced by Sanskrit.

Of the Prakrit Inscriptions later than Aśoka many are too brief for their dialect to be classified with certainty. Khāravēla's inscription at the entrance to the Hāthīgumphā Cave, usually assigned to the second century B.C., resembles the Western or Southern dialects of Aśoka's inscriptions rather than the Eastern. In many respects it resembles Pali but in others it differs from that language.

An inscription in the Jogīmārā Cave on Rāmgarh Hill appears to be in an old form of Māgadhi.

Āśvaghosha. Some fragments of palm-leaf manuscripts found in Central Asia and pieced together by Prof. Lūders reveal portions of two Buddhist dramas. In one of these only Sanskrit is used at any rate in the surviving portions. In the other play, which is ascribed to Āśvaghosha the famous Buddhist writer of Kanishka's time, more than one Prakrit has been used. The Rascal speaks a form of Māgadhi: $s > \delta$, $r > l$, nom. sing. e for o . In some respects the Prakrit is more archaic than the Māgadhi of the Grammarians and the Dramas: *ihakam* "I" for *hage*, *kikēz* for *kīśa*. Lūders classes this as Old Māgadhi. The speech of another character, which closely resembles the dialect of the Pillar Inscriptions is thought to represent an old stage of Ardha-Māgadhi. The dialect of the Courtesan and the Jester appears to be Old Śaurasenī. It retains intervocal consonants, n is not cerebralised and y does not become j .

An intermediate form of Prakrit representing a stage of development roughly half-way between Āśvaghosha and Kālidāsa, Bhavabhūti, etc. has been recognised by some scholars in the Trivandrum plays ascribed by their discoverer to Bhāsa. At first sight no doubt the Prakrit in these plays appears to be later than that used by Āśvaghosha and more archaic than that of the Gupta poets. If we date Bhāsa in the second or third century A.D. and if we can accept these plays as the work of Bhāsa, several points fit in quite well.²

Unfortunately we do not know that the plays were written by Bhāsa. We know them only from South Indian MSS. and South Indian MSS. of plays written in the seventh century and even later preserve similar features.

¹ They were found by Dr. von Le Coq in one of the Cave Temples of Ming Ōi to the West of Kucha. They have been reproduced in facsimile and edited with a translation and notes by Prof. Lūders, *Bruchstücke Buddhistischer Dramen*. Berlin, 1911.

² See V. Lesāy, Z.D.M.G. 1918, 203-208, and Wilhelm Printz, *Bhāsa's Prakrit*. Frankfurt, 1921.

The South Indian traditional spelling of Prakrit was evidently more archaic than that of the North. In the South, where the ordinary speech was Dravidian, the pronunciation of Prakrit would be less liable to change than in the North.

The archaic forms found in the Southern MSS. are of interest for the history of Prakrit, but there is no conclusive evidence so far to connect them with Bhāsa in particular or with the second century, though doubtless they have come down from a time previous to our MSS. of Kālidāsa, etc. and to the Prakrit Grammarians.

In the Trivandrum plays we find Śaurasenī and Māgadhi. Indra in the Kaṇabhāra and the two warriors speak a dialect which resembles Ardha-Māgadhi.

In the Saurasenī the chief peculiarities are: $l > \dot{l}$, $\dot{j}\dot{n} > \dot{n}\dot{n}$ as well as $n\dot{n}$ but $ny > n\dot{n}$.

	Trivandrum		Ordinary Prakrit.
	$udy > uy\dot{y}$	as in Poli.	$u\dot{j}\dot{j}$ -
	ry	$y\dot{y}$ " " " (Aśv.)	$\dot{j}\dot{j}$
Acc. pl. m.	$-ā\dot{n}i$	cf. Old Ardha-Māgadhi.	$-c$
N. Acc. pl. neut.	$-ā\dot{n}i$	(Pali-āni)	$-ā\dot{n}\dot{i}$
Loc. s. fem.	$-ā\dot{a}m$	cf. Pali-āya (ṃ)	$-āe$
	$tava$	(Aśv.)	$t\dot{u}ha$
	$kissa$	Pāli kissa (Aśv. Mg. kiśsa)	$kīsa$
	$gaṇhadi$	cf. Pali gaṇhāti	$geṇhadi$.
Pres. Part. Pass.	$-iamāṇa$	cf. Pali iyamāṇa only once	$-iaṇta$.
	$kattum$, $kattava$	also	$kāduṃ$; $kāduva$.
Gerund.	$karia$		$kadua$.
	$gacchia$		$gadua$.

Late Prakrit. Apabhraṃśa. (See Ch. II, p. 6.)

For the student of philology it will be of interest to notice some of the main features of the Apabhraṃśa stage. Whereas in Old Prakrit the typical phonetic and grammatical changes are not carried so far as in Dramatic Prakrits, so naturally in this Late Prakrit such changes are carried further. When

more archaic forms occur in an Apabhraṃśa text, these may be ordinary Prakrit words used by the author for literary purposes, or occasionally they may retain ancient features that had survived in local dialects outside the main current of linguistic development. Some dialects of the "Outer Band" preserve quite ancient features to the present day.

The following tables of typical declension and conjugation (based on Hemacandra's account) gives only forms peculiar to Apabhraṃśa, not those shared with the Prakrits.

Declension.

Sing.	Nom.	Acc. puttū
		(Neut. phalu)
	Ins.	puttē
	Abl.	puttahē puttahu
	Gen.	puttassu puttahō puttaha
	Loc.	putti puttahī.
Plur	Nom.	Acc. putta (Neut. phalai)
	Ins.	puttahi (ṃ)
	Abl.	puttahū
	Gen.	puttahā
	Loc.	puttahī

If the oblique forms be compared it is apparent that it needed only the blurring of the final vowels to reduce these to one form for the singular and a nasalised form for the plural. (See Beames, II. § 42.) The Apabhraṃśa Nom. Sing. in *u* is seen in the Sindhi forms with a very short *u*.¹

In the Gen. Sing. an *s* form survives in Apabhraṃśa. This *s* appears in the pronominal declension of Hindi *tis-kā kis kā*.² It occurs in the "Romani" of Gypsies in Europe, *cores-kero*—

¹ Nom. Sing. in *o* (*Rājasthānī* and Western Hindi dialects) or *ā* (Standard Hindi and Panjabi) is derived directly or by analogy from forms in *-aka*. *K* was dropped, hence from **-ako* we get **-a-o*, *Apa. -a-u* which becomes either *o* or *ū*.

² These forms have fused with the old feminine *tīsē*, etc.

‘of a thief.’ Kashmīri has an oblique form in *-s*, *tsuras nish*— ‘near a thief,’ *guras nish*— ‘near a horse,’ which is used as a dative. Marāṭhī also preserves the form in the dative.

Conjugation.

Sing. 1.	pucchaū	Plur. 1.	pucchahū
2.	pucchasi or -hi		pucchahu
3.	pucchaī		pucchahī.

This is very close to Old Hindi and not far from the modern forms *pucchū*, *pucche*, *puccho*, *pucchē*.

Among the more striking of the phonetic innovations of Apabhraṃśa may be mentioned the following :—

Loss of *v* before *u*: *āhau* for *āhava*; *sahāu* for *svabhāva*;

Loss of *m* before *u* and also before *a*: *Jaunā* for *Jamunā*, *bhauhā* for *bhamuhā* meaning *bhrū*; *duggau* for *durgama* (also *duggamu*).

Nasalisation of final *i* and *u*: 3. sing. *suṇaī*, *bhaṇaī*; 2. sing. *ramaī*; nom. sing. *bhaṇiū*, *bhamiū*.

Intervocalic *m* becomes *ṽ* or *v* (written also *ṁv*): *kuṽara* for *kumara*; *bhamvana*=*bhramaṇa*; *savaṇa*=*braṇa*; *pavāṇa*=*pramāṇa*.

Shortening of vowels: *vaṇijja*=*vāṇijya*; *kaṇa*=*kāṇa*; *niya*=*nīta*; *piya*=*pīta*.

Contraction: *andhāra*=*andhakāra*; *bhaṇḍāra*=*bhāṇḍāgāra*; *uṇhāla*=*uṣṇakāla*; *piyāra*=**piyayara*=*priyatara*.

Shortening double consonants (and lengthening vowels): *sahāsā* for *sahassa*=*sahasre*; *bhaviṣa* for *bhavissa*=*bhaviṣya*.

Noun stems are frequently extended by adding *-a*, *-(a)ḍa*, *illa*. These suffixes are found in earlier Prakrit but not so frequently. Thus we have in Prakrit *-āla*, *-ālu*, *-illa*, *-ulla*. in the sense of *-mat*, *-vat* or of place ‘belonging to.’

Examples. *-āla*: M. *sihāla* for *śikhāvat*; AMg. *saddāla* for *śabdavat*; *dhaṇāla* for *dhanavat*. *-āla + ka*: AMg. *mahālaya* for *mahat*.

-ālu: *niddālu*=*nidrālu*. (This suffix appears in Sanskrit.)

-illa (common in M. JM. AMg.) M. *kesarilla*, *kandalilla*, *tūlilla*,

neurilla. AMg. niyaḍilla=*nikṛtimat*; māilla=*māyāvin*; bhāillaga=*bhāgin*; goilla=*gomat*; kaṇailla 'parrot' from *deśi* kaṇa; bāhirilla 'external'; M. AMg. gāmilla 'peasant'; AMg. JM. puvvilla 'previous.'

-ulla is rarer in Prakrit; dappulla=*-darpin*.

Other adjectival suffixes are -alla (for -ala) and -ira. M. AMg. mahalla=*mahat*; navalla=*nava*: bhamira 'wandering'; lambira 'hanging'; hasira 'laughing.'

Without change of meaning -ka and -ḍa (Sanskrit -ḷa.)
desaḍaa=*deśa*; doṣaḍa=*doṣa*; raṇṇaḍaa=*araṇya*.

These two become very common in Apabhraṃśa.

In general it may be said that the Apabhraṃśa forms, whenever these can be ascertained, should be taken as the starting point for the derivation of words in the modern languages and the comparative study of their phonology.¹ Thus to derive Hindi *pahlā* "first" we should start from an Apabhraṃśa form *pahlāū* rather than from *prathamah* or *paḍhamo*.²

According to the older grammarians the three varieties of Apabhraṃśa, that is literary Apabhraṃśa, were Vrācaṭa, Nāgara and Upanāgara. Jacobi has shown³ that Vrācaṭa or Vrācaḍa is the oldest of the three. Grammarians of the 17th century say it belongs to Sindh. It appears to be the same as *Abhīrī bhāṣā*, the language of the Ābhiras (modern Ahīrs). The name Vrācaṭa Jacobi derives from *vraja* 'herdsmen's station' and compares the similar name of a Hindi literary language Braj Bhākhā. The chief peculiarity of this Apabhraṃśa was the maintenance or addition of *r* after consonants and the maintenance of *ṛ*.

Nāgara ('urban') Apabhraṃśa seems to have been a more polished and sophisticated medium, distinguished from the

¹ See Grierson's Phonology of the Indo-Aryan Vernaculars.

² Grierson derives from an Apabhraṃśa *paḍhavillau* apparently deduced from AMg. *paḍhamilla* with the suffix -illa so frequent in M.; cf. Fischel §449 who assumes Old Indian **prathila*

³ Introd. to Bhavisattakaha.

rougher herdsmen's dialect and from the less cultivated Upanāgara and Grāmya. This is the Apabhraṃsa which Hemacandra describes and illustrates. Two varieties of it differing somewhat from Hemacandra's Nāgara are described by Jacobi. One of these is represented by the Nemināhacariu of Haribhadra written 1159, A.D. at Anahilla-Pāṭaka, the Gurjara capital. The language may be called "Gurjara Apabhraṃsa" and seems to have been preferred by the Śvetāmbara Jains. The Bhavisattakaha of Dhaṇavāla, which may be older and is written in a more popular style with less Prakrit and less ornament, is in another form of Nāgara Apabhraṃsa, which Jacobi calls "Northern." It may have been preferred by the Digambara Jains. The differences in the grammar lie mainly in the vowels used in the declension of the noun.

The term Apabhraṃsa as used by the older grammarians and poets seems to have connoted literary dialects like Nāgara, which may have arisen in a particular centre, but which came to be used over a much wider area. Apabhraṃsa in this sense belonged to the West of India, the region now occupied by Gujarāṭi, Sindhi and Mārwarī, but might be imitated elsewhere. The term was also used, at any rate later, for various local speeches, or *deśa-bhāṣā*. In this sense there were various forms of Śaurasenī Apabhraṃsa actually spoken in the districts round Muttra when Śaurasenī Prakrit had become a literary language. Similarly in the Māgadhi and Māhārāṣṭrī areas there should have been Māgadhi and Māhārāṣṭrī Apabhraṃsas. Unless, however, the differences were clearly marked they would hardly be noticed and ordinarily nothing would be recorded of a dialect that had produced no literature.

A number of *vibhāṣās* are mentioned by Bharata as suitable for certain characters in plays, including Śākari (based on Māgadhi), Cāṇḍālī, Śābarī, Ābhīrī and Tākkī.¹

Mārkaṇḍeya gives some details about these and mentions a list of twenty-seven including Drāviḍa. Drāviḍa here seems to

¹ Grierson. J.R.A.S. 1918. p. 489ff.

mean not a Dravidian language such as Tamil, but the corrupt form of late Indo-Aryan spoken in the Tamil country.¹ Rāmatarkavāgīśa gives some notes on these *vibhāṣās* such as Pāñcālī, Mālavī, Madhyadeśīyā, etc. These all seem to have been local variations of the Apabhraṃśa in general use, that is of the literary Apabhraṃśa of the West rather than independent local dialects. In the development of Marāṭhī and of Bengali from the Māhārāṣṭrī and Māgadhī Prakrits no Apabhraṃśa stage has been recorded. The older *vibhāṣās* would have been local (or tribal) variants of a recognised Prakrit rather than the records of a mediaeval Linguistic Survey. Consequently though we may attempt to classify elements in them we cannot locate these varieties in a family tree of the Indo-Aryan languages.

CHAPTER XI.

PRAKRIT LITERATURE.

The earliest recorded Prakrit is in Aśoka's Inscriptions of the third century B.C. There were Buddhist scriptures before that. As we have seen, Aśoka quotes a few titles of his favourite passages. The form in which he quotes them indicate that those scriptures were not yet in the Pali of the Canon, as known to the Church of the Little Vehicle in Burma and Ceylon. We cannot date any Pali text as certainly older than Aśoka.

Inscriptions do not usually figure in an account of literature. If, however, Aśoka's edicts had been preserved in a manuscript copy they would obviously be taken into account as the earliest dated documents of Prakrit literature. Of the dialects used and their variations something has already been said. The style is

¹ Grierson. J.R.A.S., 1913, p. 875. For Jacobi's views on the difference between Apabhraṃśa and Deśa-bhāṣā see the Introduction to his Edition of the Bhavisattakaha. (German.)

of interest for the history of prose. Free of all ornament they express the sincerity and earnestness of the Emperor. It is reasonable to suppose that they were drafted by the royal hand for there is no trace of the habitual flattery of the courtier or scribe.

The style has been compared with that of the famous Rock Inscription of Darius the Great. It is quite possible that the idea of engraving the deeds of the Great King on solid rock had come from Persia. That the Old Persian language was well enough known in the court at Pāṭaliputra to influence the phrasing of Aśoka's edicts is an interesting suggestion, that is far from being proved. In any case there is a vast difference in the outlook of the two series. Darius rejoices in the defeat of his opponents by the aid of Ahuramazda and in the establishment of his wide Empire. Aśoka almost repents of his conquest of Kalinga. His main purpose is to promote Dhamma the moral law or "law of piety," far and wide. He recounts the measures he has taken and issues orders in that behalf. Incidentally some light is thrown on the organisation of the Mauryan Empire and the nature of the public works carried out by a benevolent ruler of that period.

Some of Aśoka's measures however must be regarded as peculiar to himself. In their simplicity the Edicts possess a dignity of their own, which is missing in the flowery panegyrics of later times.

Taking Prakrit literature in the wide sense, we must assign the most important place to Pāli. Its claim to this place is due not only to its antiquity, but also to the inherent worth and historical interest of the early Buddhist literature. Of all the Indian religions, Buddhism has had the profoundest effect on Asia as a whole. The Pāli Tipiṭaka or "Triple Casket" contains the oldest surviving scriptures of that religion. Moreover from the Pāli books we get incidentally a view of Indian life, that serves to supplement the more pedantic outlook of the orthodox priesthood and the romances of the bards.

Every student of Indian History should at least read some of the Jātakas or Birth Stories of the Buddha.¹ Representations of these stories and scenes from the life of the Buddha occur continually on the sculptured panels of Buddhist *stūpas* and *vihāras*. Indeed without a knowledge of the outlines of the Buddhist doctrine, and some comprehension of the lives of Buddhists, lay and cleric, as revealed by these old scriptures, the student cannot really grasp what was one of the dominant factors in Indian History for more than a thousand years after the Founder's death. The student of Indian Philosophy will find that acute reasoning and bold speculation were not confined to the orthodox schools of thought, but also found among the Bauddhas.

History is represented by the versified monkish chronicles contained in the Mahāvamsa dealing with the early history of Ceylon.

The term Prakrit Literature however does not ordinarily include Pali Literature. If Pali works be excluded, then the greater part of the whole of Prakrit Literature is made up of Jain Literature. This, as we have seen, is found in three distinct Prakrits.

Ardha-Māgadhī is the language of the oldest Jain books, which form the Canon of the Śvetāmbara sect. This canon comprises 45 āgamas including eleven *aṅgas* and twelve *upāṅgas*. These are sometimes spoken of under their Prakrit names and sometimes under the Sanskrit equivalents, e.g.,

- | | |
|-------------|---|
| 1st Aṅga. | Āyāraṅga-suttam = Ācārāṅga-sūtram. |
| 2nd „ | Sūya-gadaṅgam = Sūtrakṛtāṅgam. |
| 7th „ | Uvāsaga-dasāo = Upāsaka-daśāh. ² |
| 1st Upāṅga. | Ovavāīya-suttam = Aupapātika-sūtram. |

This great collection of writings was arranged by Devaddhi Ganin in the 5th century A.D. The date of the completion of

¹ See Bibliography.

² Edited and translated by Hoernle in the Bibliotheca Indica.

the work is given as 980 years after the entrance to *nirvāṇa* of the Founder of Jainism, i.e., A.D. 454 (or possibly A.D. 514).

The older books, called *Pūrvas*, on which this redaction was based, have completely disappeared. Thus the collection contains materials of different centuries mixed together, so that it is difficult to distinguish them. Some portions are ascribed to Bhadrabāhu (about 300 B.C.). One such work is the *Kappa-suttaṃ*¹ (*Kalpa-sūtram*) which contains a life of Mahāvira. This apparently is not really older than the 5th century A.D.

The style of the oldest prose books is diffuse, delighting in elaborate descriptions and endless repetitions. Their chief interest to the general student lies in their incidental references to facts and circumstances of the ordinary everyday life in India.

The oldest *Kāvya* work in Jain literature is the *Paṇḍitarīya*, which gives a version of the *Rāmāyaṇa*. It dates perhaps from the 3rd century A.D.²

In Jain *Māhārāṣṭrī* there are non-canonical books of the *Śvetāmbaras*, consisting mainly of collections of stories: stories from the lives of famous saints, and narratives of the conversion of various people to the Jain religion. The *Śvetāmbara* literature has as yet been only partially explored by modern scholars, and much material both for philology and for history awaits scientific treatment. Even less known are the works of the *Digambara* sect in Jain *Śaurasenī*. Bhandarkar has published extracts from the *Pavayāna-sāra* of Kundakundācārya and the *Kattigeyānupēkkhā* of Kārttikeyasvāmin, both of which are in verse.

Jain literature is neither so famous, nor so widely studied as the Pali Buddhist literature. Much of it is still in manuscript, or in uncritical editions. Much of it again is difficult without (and even with) a commentary.

¹ Edited by Jacobi, and translated in *Sacred Books of the East Series* See Bibliography.

² It contains a number of vulgarisms, which foreshadow the *Apabhraṃśa* stage

Apart from the Jain Canon the early literary development of Ardhamāgadhi has been deduced from its occurrence in certain inscriptions, and in fragments of plays¹ ascribed to Aśvaghoṣa or his contemporaries. Jain Māhārāṣṭrī is found in the Kak-kuka inscription.

For the purposes of Kāvya however the most important Prakrit was from an early date Māhārāṣṭrī.² This was the language of the Prakrit Epics and Lyrics, and formed the starting point for Prakrit Grammarians.

Most famous of the Epics is the Setubandha, a work of such excellent technique, that it has often been ascribed to Kālidāsa. The poem, which is called in Prakrit *Rāvaṇavaho* or *Dahamuhavaho*, relates the story of Rāma, but is supposed to commemorate the building of a bridge of boats in Srinagar by Pravarasena, king of Kāshmir.³

The Gaṇḍavaho celebrates the conquest of Bengal by Yaśovarman of Kanauj about the end of the seventh century A.D. Its author's name was Bappaīrāa (= *Vākpatirāja*) possibly a *nom de plume*. The same author composed another Epic *Mahamahavīra* of which only one or two verses have been preserved.

The Rāvaṇavaho and the Gaṇḍavaho have both been much influenced by Sanskrit models, and delight in long compounds.

The last eight cantos of Hemacandra's *Dvyāśraya-Mahākāvya* form a small Prakrit Epic entitled *Kumārāpālacarita* describing

¹ See p. 74.

² Jacobi (Selected Narratives, Introd., 1886) suggested the 4th century A.D. as about the time when M. attained this position. Early inscriptions of M. country are of the Pali type: the latest of these (showing some instances of elision of single intervocal consonants) date from 150 and 200 A.D. The Jain Canon according to tradition was written down in 454 A.D. Its language [AMg.] was influenced by M. [Pischel denies this]. Daṇḍin praises the Setubandha.

³ Macdonell. Sanskrit Literature, p. 331. For Pravarasena II see Rājatarāṅgiṇī, Stein's trans.: Bk. III, V. 354. For an attempted identification of Kālidāsa with Mātṛgupta, see Stein's note on verse 129.

the deeds of Kumārapāla of Anhilvāḍa in Gujārat. The object of these cantos, as of the whole work, is to illustrate the rules of the author's compendious Sanskrit and Prakrit grammar called Siddha-Hemacandra.

The most important work for the study of Māhārāṣṭrī is the Sattasāi (*Saptaśatakam*) of Hāla. This is an anthology comprising verses by many poets. One commentary gives 112 names, another, that of Bhuvanapāla, gives 384. The various recensions differ very much in the distribution of the verses, and probably few can now be definitely assigned to their authors. The collection is evidence of the immense amount of Māhārāṣṭrī poetry that must have been composed, but not preserved. Besides Hāla who is identified with Sātavāhana (spelled variously Śālivāhana, etc.) there are a few names known from other sources. *Harīuddha*, *Nandiuddha* and *Pottisa* are mentioned in Rājasekhara's Karpūramañjarī, Act I, p. 19,2. The Vidūṣaka says, "tā ujjuaṃ jēva kiṃ na bhaṇādi: ambānam cedā Hārīuddha-Nandiuddha-Pottisa-Hāla-ppahudinaṃ pi purado sukāi tti."¹

The date of this anthology has not been determined. Weber put it in the 3rd century at earliest, but earlier than the 7th century. Macdonell says, the poet Hāla probably lived before 1000 A.D. Some confusion has been caused by the identification of this Hāla-Sātavāhana with the 17th king of the Andhra dynasty (68 A.D.).² Jacobi on the other hand identified him with the Sātavāhana, king of Pratiṣṭhāna, who induced the Jains to change their Church Calendar in 467 A.D.

There can be no doubt that this anthology, including lyric poets well known in the time of Rājasekhara, was not put

¹ In Lanman's racy translation this runs: "Then why don't you say it straight out: Our little puzsy's a first-rate poet, ahead even of Harivṛddha, Nandivṛddha, Pottisa and the rest." (Sukāi=Sukavi.)

² See Vincent Smith, Early History of India, 2nd edition, p. 196, whence it has been copied by school histories of India.

together in the 1st century A.D.¹ when we should rather expect early Prakrit of the Pali stage. The introductory verses of the *Sattasaī* rather suggest that these love lyrics of the South were not so universally on the lips of men as they had formerly been.

Another anthology of similar material is the *Jaavallaham* or *Vajjālagga* of Jayavallabha a Śvetāmbara Jain. It contains some 700 verses. Some of these are common to Hāla's collection.

Dramatic Prakrits. The ordinary use of three Prakrits (M. Ś. Mg.) in Sanskrit plays is familiar to every student of Sanskrit. The authorities however differ as to the precise allotment of the Prakrits among the rôles. The *Mṛcchakaṭīkam* is one of the richest in its variety of Prakrit dialects

The Hero of course, and male characters of similar standing, except the *Vidūṣaka*, speak and sing in Sanskrit. It is exceptional for a woman to speak Sanskrit, but the Nun in *Mālatīmādhavam* does so. A purely Prakrit play in which even the Hero speaks Prakrit is also exceptional. A well-known instance is the *Camphor-cluster*.

The author however thinks it well to explain why no Sanskrit has been used. In the Prologue the Stagemanager reflects, "Then why has the poet abandoned the Sanskrit language and undertaken a composition in Prakrit?" His assistant replies in *Māhārāṣṭri*—

"parusā Sakkaabandhā Pāṇa-bandho vi hoī suumāro |

"purisa-mahilāṇaṃ jettiam ihaṇtaraṃ tettiam imāṇaṃ ||

"Sanskrit poems are harsh : but a Prakrit poem is very smooth : the difference between them in this respect is as great as that between man and woman."

Śauraseni is the ordinary prose language of ladies and of the

¹ Vincent Smith has evidently given too much weight to his "latest leading authority, on the relations between the vernacular language and the 'classical' or 'secondary' Sanskrit," i.e., Professor O. Franke's "Pali and Sanskrit," 1902. This is a book of some ingenuity, but little historical judgment.

jester. Māhārāṣṭrī is the corresponding verse dialect. Māgadhi is used by menials, dwarfs, foreigners and the like, e.g., the two policemen and the fisherman in Śakuntalā. It is also spoken by Jain monks and small boys.¹ MSS. and texts often assign the dialects contrary to the rules of Poetics and the statements of commentators. They also confuse the dialects, so that Māgadhi appears almost the same as Śaurasenī.

This mixture of languages in the Indian Drama has been much discussed, and various explanations suggested.

There is no exact parallel to the Indian usage. Comedy has always made fun of the speech of foreigners. Aristophanes brings in the Thracian barbarian Triballos, who speaks a jargon with a vague resemblance to Greek. The Phoenician tongue was parodied in Latin comedy, though the readings are too corrupt for much to be made of it now. Shakespeare's Welshmen and Frenchmen are familiar. Again the vulgar speech of common people, as opposed to the language of the educated, has always found its way on to the comic stage. Dialect also, in a more or less conventional form, has appeared even in serious plays from Shakespeare's time onwards. Moreover in Greek Tragedy we have the chorus singing in a dialect different to the general language of the play. The Doric chorus

¹ The following note of characters supposed to speak Māgadhi as recorded by Pischel (§23) may be useful to students of the Drama.

Myrcchakatīkam: Śakāra, his servant Sthāvaraka, the shampooer. Kumbhīlaka, Vardhamānaka, the two Cāṇḍālas and Rohasena. *Śakuntalā*: Fisherman and two policemen; Sarvadamana, Śakuntalā's young son. *Prabodhacandrodaya*: the Cārvāka's pupil and the messenger from Orissa. *Mudrārākṣasa*: servant, Jain monk, messenger, Siddhārthaka and Samiddhārthaka while they appear as Cāṇḍālas. *Lalitā-vigraharāja*: the bards and the spy (who also speaks Ś.). [Otherwise Turuṣka captives and spy. The Indian spy speaks Ś.]. *Veṇīsaṃhāra*: the Rākṣasa and his wife. *Mallikāmārutam*: elephant-keepers. *Nāgānanda*: servants. *Oaṣṭanyacandrodaya*: servants. *Caṇḍakaṣīkam*: Cāṇḍālas and Rascal. *Dhūrtasamāgama*: barber. *Hāsyārṇava*: Sādhuhimsaka. *Laṭakamelaka*: Digambara Jain. *Kaṃsavadha*: the Hunchback. *Amṛtodaya*: Jain monk.

in the Attic play, like other lyric poetry, is in a *conventional* dialect, a literary poetic language based on the Doric dialects,¹ in fact what in India would be called a (literary) Prakrit.

The Indian usage however differs from all these partial parallels. In the first place we may find four, and regularly three, different dialects used in the same household, nay by members of the same family; secondly, one of these is a learned ('dead') language belonging to a previous stage of linguistic development; thirdly, dialects purporting to represent widely distant areas are combined in a single play, and assigned to particular characters without any obvious reason; and finally, the practice has been reduced to definite rules.

The systematisation of the Dramatic Prakrits is not surprising. Everything else about the Drama has been classified and codified, from the virtues of the various sorts of Hero to the 'faults' in the endless kinds of poetic ornament. The making of minute rules seems to have characteristic of the Brahman in all ages.

Explanations of this Sanskrit-Prakrit Drama may follow two or three different lines. One line is the **Realistic**: namely that the conversations in the plays represent the actual conditions of Indian life in say the Gupta period. Grierson writes: "In India there is nothing extraordinary in such a polyglot medley. It is paralleled by the conditions of any large house in Bengal at the present day, in which there are people from every part of India each of whom speaks his own language and is understood by the others, though none of them attempts to speak what is not his mother tongue."² Beames suggested a similar explanation.³ Of course it is admitted that the dialects are conventional in form, not faithful copies of spoken vernacular,

¹ See Giles, *Manual of Comparative Philology*. §§ 614-6. Almost every word of these three sections dealing with Greek dialects can be applied to Indian dialects.

² *Encyclopaedia Britannica*, 11th ed., Vol. 22, p. 254.

³ *Grammar*, Vol. I, p. 7.

also that the assignment of a particular dialect to a particular sort of menial may have been more or *less* true to fact. Again, granted that educated men could speak Sanskrit and that ladies generally could not, it is not to be supposed that the men could speak nothing but Sanskrit, and habitually addressed not only their wives but even their grooms in that language.

The well-educated man was able to speak Sanskrit. The hero therefore spoke Sanskrit, and by a stage convention spoke it always, just as stage kings almost always, and real kings rarely, wear a crown.

Of course this explanation implies that the form of the classic drama was fixed in the Śaurasenī country. Another line must be adopted to explain the use of Māhārāṣṭrī in verse. This is clearly a case of Literary convention. A school of lyric poetry developed in the South and became famous far beyond the borders of the Great Kingdom. Māhārāṣṭrī verses were doubtless sung throughout India as Persian verses still are. It was natural to regard this dialect as the only appropriate one for Prakrit songs.

It is more difficult to account for the use for the other dialects along this line.¹ The solution of the problem is obviously bound up with the history of the origin and development of the Indian drama. Of this we have little direct knowledge. Opinions have differed as to whether richness in Prakrit, as in the case of the Mṛcchakaṭikam, is a sign of early or of late date. Again some authorities believe in an original Prakrit drama to which Sanskrit was added later.

A Prakrit origin has been proposed not only for the Drama, but also for the Epic and Purāṇas,² that the Bṛhatkathā was

¹ Sylvain Lévi—Le Théâtre Indien (1890), p. 331, suggested that the use of Śaurasenī was connected with the development of the Krishna cult at Mathurā, the capital of the Śūr country. The use of Māgadī he would regard as a legacy from the ancient Māgadhas, the bards of Magadha.

² Pargiter. Dynasties of the Kali Age. Grierson. Enc. Brit. Prakrit, p. 253. Compare also the theories of the origin of the Paścātānta

composed in *raisaai* Prakrit is recorded by literary tradition (*vide* p. 79 above). The evidence for Prakrit originals of the *Mahābhārata* and *Purāṇas* consists in small points of grammar and metre considered to point to *translation* from Prakrit. The question cannot be discussed here. It should be remembered however that all poetry and verse, that has had a *popular* origin, must have existed (in some form however indefinite and fluctuating) in the popular speech before it was crystallised in Sanskrit. If the poem be old enough, the original must have been current in Primary Prakrit, not in Middle Indian. Primary Prakrit would not be identical with the "Sanskrit" of Pāṇini but it would bear a strong family resemblance thereto. Progressive Sanskritising at a later period, acting unevenly on various portions of the work, would produce much the sort of phenomenon we actually find in the Epic Dialect. Such a Sanskritisation of Primary Prakrit is very different in its significance from translation out of a Middle Indian Prakrit into the Classical Sanskrit.

A special section of Prakrit Literature is formed by the **Prakrit Grammars**.

The oldest authority is the *Bhāratiyanāṭyaśāstra* which gives only a short description of Prakrit grammar in verses 6-23 of Chapter 17. Chapter 32 contains examples in Prakrit. Unfortunately the text of this work is so corrupt, that little use can be made of it.

There seems to be no good authority for ascribing to Pāṇini a grammar called *Prākṛtalakṣaṇa*. The oldest Prakrit grammar extant is the *Prākṛtaprakāśa* of Vararuci Kātyāyana, who has been identified with the author of the *Vārttikas* on Pāṇini.¹ The oldest commentary on the *Prākṛta-prakāśa* is the *Manoramā* of Bhāmaha. With this commentary the work has been edited

(Hertel). Jayadeva's *Gītagovinda* is supposed to be based on an *Apabhraṃśa* original. (Pischel.)

¹ For the authorities see Pischel Gr. § 32.

and translated by Cowell. (See Bibliography.) In Chapter X on *Paśśai Bhāmaha* gives two short quotations which may be from the lost *Bṛhatkathā*.¹

Caṇḍa in his *Prākṛtalakṣaṇa* deals with M. and the Jain *Prākṛits* (AMg. JM. JŚ.) together. The arrangement of the work shows it is comparatively ancient.

The most important of the *Prakrit* grammars is that of *Hemacandra* of *Gujarat* (1088–1172 A.D.).

This forms the eighth chapter of his *Siddha-Hemacandra*, the first seven chapters of which deal with *Sanskṛit* grammar. The same author compiled a *Deśināmamālā*

Other grammars are :—The last chapter of the *Samkṣipta-sāra* of *Kramadīśvara* ; this follows *Vararuci* and is of little value. *Prākṛtavṛgyākaraṇa* of *Trivikramadeva* (about 13th century) follows *Hemacandra*.

Prākṛtasarvasvam of *Mārkaṇḍeya Kavindra* who lived in *Orissa* in the reign of a *Mukundadeva* (perhaps 17th century).

Prākṛtakalpataru of *Rāmatarkavāgīśa* and many others of less importance.

Isolated verses in *Apabhraṃśa* occur in Jain works, in treatises on poetics and in late collections of stories like the *Seventy Tales of a Parrot* and the *Twenty-five Tales of the Vampire*. More remarkable is the inclusion by many MSS. of *Apabhraṃśa* verses in the 4th Act of the *Vikramōrvaśīyam* to be recited by King *Purūravas*.² Another source of Late *Prakrit* or *Apabhraṃśa* verses is the *Prākṛta-Paiṅgalam*, a work on metre of the fourteenth century or later.³ The language is so late that *Jacobi* questions its right to be called *Apabhraṃśa*.

¹ Under *Sūtra* 4. *ivasya pivaḥ* || *Kamalaṃ piva mukhaṃ*. *Sūtra* 14. *hṛdayasya hitaakaṃ* || *Hitaakaṃ harasi me taluni*.

² S.P. Pandit (Bombay Sanskrit Series) omits them as spurious. His reasons for doing so have been disputed, but they are now generally regarded as later additions.

³ Edited by C. M. Ghosh in the *Bibliotheca Indica*, with commentaries various readings and glossary.

It is almost to be classed with the old forms of the modern vernaculars.

The most important Apabhraṃśa work now available is the *Bhavisattakaha* of *Dhaṇavāla*.¹ This describes the adventures of a merchant's son *Bhaviṣyadatta*, his travels abroad and the part he took in the war between *Kuruṅgala* and *Potana*, which last *Jacobi* thinks may be *Taxila*. Then comes the history of the chief characters in former and later births.

¹ Edited with introduction and vocabulary by *H. Jacobi*. Munich, 1918. (German.)

PART II.

Saurasenī.

Extract No. 1.

Interlude preceding the 2nd Act of the Ratnāvalī. A dialogue between the heroine's two girl-friends Susaṅgadā and Niṇṇiā.

Susaṅgadā enters with a *mainā* in a cage.

Susaṇ: Haddhī haddhī¹ | Adha kaḥiṃ dāṇiṃ mama hatthe imaṃ sārīaṃ nikkhivīa² gadā me piasaḥī Sāriā bhavis-sadi? (*Looking another way*) Esā khu³ Niṇṇiā, idō jjevva āacchadi.

[*Enter Nipunīkā*].

Nipu: Uvaladdho⁴ khu mae bhaṭṭiṇo vuttanto: tā jāva gadua bhaṭṭiṇe nivedemi. (*Steps round*).

Susaṇ: Halā Niṇṇi! Kaḥiṃ dāṇiṃ vimhaākhittahīaā⁵ via idha-tṭhidaṃ maṃ avadhīria idō adikkamasi?

Nipu: Kadhaṃ Susaṅgadā? Halā Susaṅgade! sutṭhu taō jāṇidaṃ.⁶ Edaṃ⁷ khu mama vimhaassa kāraṇaṃ.

¹ Haddhī=*hā dhik*. Adha § 14. Kaḥiṃ in form a loc. sing.=*kasmin* also used for "where?" and "whither?" dāṇiṃ § 74.

² nikkhivīa gerund of nikkhivadi (*ni+kṣip*). In the previous Act the Heroine Sāgarikā mentioned giving her *mainā* into Susaṅgadā's charge, "Sāriā mae Susaṅgadāe hatthe samappidā" (= *samarpitā*) before going with Queen Vāsavadattā to the Love God's grove, where indeed she saw not the God but the King. gadā § 125. piasaḥī §§ 9, 45, 13.

³ Capeller has Esā kkhu for esā khu (= *khalu* § 74) but only e and o, should be so shortened in Ś. (Pischel, § 94). idō jjevva § 68 (2).

⁴ uvaladdho §§ 17, 125. mae § 106. bhaṭṭiṇo § 96. tā from vedic *tāt* "so." jāva §§ 1, 29. gadua, gerund § 122. "So I will go and tell my mistress."

⁵ vimhaa § 47. ākhitta (*ā+ksip*) § 125. hīaā §§ 9, 60. via=*iva* (from (v)iva). (t)ṭhida (*+sthā*) § 125. adikkamasi (*ati+kram*).

⁶ sutṭhu § 38. jāṇidaṃ § 125 (*√jñā*) "you are quite right."

⁷ edaṃ § 12.

Ajja¹ kila bhaṭṭā Siri-pavvadādo ādassa Siri-Khaṇḍa-Dāsaṇāmadheassa dhammiassa saāsādo āla-kusuma-saṇḍa-ṇaṇa-dohalaṃ sikkhīa, attaṇo² parigahidaṃ ṇomāliyaṃ kusuma-samiddhi-sohidaṃ³ karissadi tti edaṃ vuttantaṃ devīe nivedidum pesida mhi. Tumaṃ uṇa⁴ kaḥim paṭṭhidā?

Susaṇ: Piasaḥim Sāariyaṃ aṇṇesidum.⁵

Nipu: Diṭṭhā⁶ mae Sāariā gahida-samuggaa-citta-phalaa-vattiā kaalīharaṃ pavisaṇṭi. Tā gaccha piasaḥim. Ahaṃ pi Devīsaāsaṃ⁷ gamissaṃ.

[*Exeunt*].

Translation.

Susaṇ: Oh dear, oh dear! Now wherever has Sāariā got to after thrusting this mainā into my hand? (*Looking another way*) Why, here is Nipūiā coming this way.

[*Enter Nipūnikā*].

Nipu: Well I have received this news from the master, so I will just go and tell my mistress. (*Steps round*.)

Susaṇ: Hullo Nipūiā! why, how is this? you seem altogether perplexed, and go walking off without noticing me standing here.

Nipu: What Susaṇgadā? Hullo Susaṇgadā! You are quite right. This is the cause of my perplexity. To-day the

¹ ajja § 44. Siri § 68. pavvadādo "from the mountain." § 50, § 86. āda § 2. dhammiā 'righteous' here—" juggler," dharmāssa saāsādo "from a juggler" (*ekāśāt*). āla=*akāla*.

² attaṇo § 100. gahida (*√grah*) § 125. ṇomāliā § 75.

³ "bright with an abundance of flowers." tti § 74. pesidā mhi § 68(1) (*pra + iṣ*).

⁴ uṇa "but" (*puna* in this meaning is treated as an enclitic § 3: meaning "again" it becomes puṇo). paṭṭhidā (*pra + √sthā*).

⁵ aṇṇesidum Inf. fr. aṇṇesadi (*anu + √iṣ*).

⁶ diṭṭhā (*drś*) § 125. samuggaa "box" (*saṃudga + ka*). citta-phalaa "painting tablet," vattiā "paint brush" (*varṭikā* also means "wick," cf. H. batti). kaalīharaṃ for kaaligharaṃ.

⁷ saāsaṃ "to," pi § 74.

master learned from a juggler named Siri Khaṇḍa Dāsa, returned from the mountain of Śrī, about the longing to see flowers produced out of season, and I have been sent to inform the Queen, that he will make a jasmine bright with an abundance of flowers if she will embrace it. But where are you off to ?

Susañ : To hunt for our Sāriā.

Nipu : I saw Sāriā with her paint-box, tablet and brush going into the plantain-house. So go to your friend. I will go to the Queen.

Saurasenī.

Extract No. 2.

Ratnāvalī, Act II. Soliloquy of Sāgarikā and conversation with Suraṅgatā.

[Enter Sāgarikā with a painting tablet, and evidently in love].

Sā : Hīa, paśida paśida.¹ Kiṃ imiṇā² āsa-mettaphalaena dullahajana-ppatthanānubandhena ? Anṇaṃ ca. Jeṇa jēvva diṭṭhamētteṇa idiso³ saṃtāvo vaṭṭadi puṇo vi taṃ jēvva pekkhiduṃ ahilasasi tti aho de⁴ mūḍhadā ! Adinisaṃsa⁵ hīa. Jammado⁶ pahudi saha saṃvaḍḍhidam imaṃ jaṇaṃ pariccaia khana-mētta-damsanaparicidam⁷ jaṇaṃ anugacchanto na lajjasi ? adha vā ko tuha doso ? Aṇaṅga-sarapaḍaṇabhidenā⁸ tae evvaṃ ajjhavasidaṃ. Bhodu ! Aṇaṅgaṃ dāva uvālahissam.⁹ (*Tearfully*) Bhaavaṃ Ku-

¹ Paśida (*pra* + *śad*).

² imiṇā = aṇeṇa. -mētta § 69. dullaha 'hard to attain', ppatthanā 'desire' (*prārthanā*). anṇaṃ § 48.

³ idiso § 70. saṃtāvo 'anguish' (*tap*). vaṭṭadi § 45. ahilasasi (*abhi* + *laś*).

⁴ de § 3.

⁵ atī-nṛsaṃsa 'very cruel.'

⁶ Jammado 'from birth' pahudi § 12. vaḍḍhida past. part. (*vr̥dh*). pariccaia cf. sacca § 44. (*pari* + *tyaj*).

⁷ damsana §§ 49, 64.

⁸ paḍaṇa § 20 (cf. H. पड़ना). ajjhavasidaṃ cf. § 44. (*adhi* + *ava* + *so*) bhodu cf. § 75.

⁹ uvālahissam 'I will reproach' (*upa* + *ā* + *labh*).

sumâuha ñijjida-surâsuro¹ bhavia, itthi janam paharanto na lajjasi ? savvadhâ mama mandabhâñte iminâ dunñimittena² avassam maranam uvatthidam. (*Looks at her tablet*) Tâ jâva na ko vi idha âacchadi tâva âlëkkha-samap-pidam³ tam ahimadam janam pekkhia⁴ jadhâsamihidam karissam. (*Takes the tablet and resolutely fixes her attention, then sighs*) Jaî vi adi-saddhasena⁵ vevadi aam adimëttam me aggahatto, tadhâ vi tassa janassa appo damsanoâvao⁶ natthi tti jadhâ tadhâ âlihia pekkhissam.

[Enter Susaṅga].

Susan : Edam khu kaaliharam tâ jâva pavisâmi. (*Enters and looks surprised*) Kim una esâ garuaṇurââkhitta-hiaâ⁷ âlihanti na mam pekkhadi. Tâ jâva diṭṭhivadham se⁸ pariharia nirūvaissam. (*Goes softly behind her, and looks over her shoulder. Delightedly*) Kadham ? Bhaṭṭâ âlihido ! sâhu Sârie sâhu ! Adha vâ na kamalâaram⁹ vajjia rāhamasî appassim ahiramadi.

Sā : (*Tearfully*) Âlihido maé eso. Kim una nivaḍantabâha-salilâ¹⁰ me diṭṭhi pekkhidum na pabhavadi. (*Looking up and forcing a smile*) Kadham Susaṅgaḍâ ? Sahi Susaṅgaḍe ido uvavisa.¹¹

¹ ñijjida (*nir + ji*). bhavia § 122 itthi (= *strî*) held to indicate old form *istri. paharanto pres. part. (*pra + hr*).

² dun-nimittam 'omen.' uvatthidam (*upa + sthâ*).

³ = *âlekhyā-samarpitam*.

⁴ pekkhia § 122.

⁵ saddhasa = *sādhvasa*.

⁶ uvāo. 'means' § 17. natthi "isn't" § 83.

⁷ garua "heavy" § 71.

⁸ diṭṭhivadha = *dr̥ṣṭipatha* se 'her' § 109. pariharia-gerund (*pari + hr*). nirūvaissam 'I will investigate' § 17.

⁹ kamalâaram 'mass of lotuses,' a lotus pool. vajjia gerund of vajjadi (*vjj*) "excepting."

¹⁰ nivaḍanta § 17. -bâhu- (*bāṣpa*) against § 38. For "tear," apparently bappha becomes *bāpha—bâha (§§ 63. 13). In the meaning 'steam,' etc., it remains bappha (cf. H. बाष्प, भाष्प) (Pisch. § 305).

¹¹ uvavisa (*upa + vis*).

Susañ : (*Approaching and looking at the tablet*) Sahi, ko eso tae ālihido ?

Sā : Sahi naṃ paṭṭa-mahūsavo¹ Bhaavam Aṇaṅgo.

Susañ : (*Smiling*) Aho de piṇṇattanaṃ ! Kiṃ uṇa suṇṇaṃ via cittaṃ paḍibhādi ! tā ahaṃ pi ālihia Radi-saṇādhamaṃ kariissaṃ. (*Takes the brush and paints.*)

Sā : (*Indignantly on recognising the drawing*) Kisa² tae ahaṇi ettha ālihida ?

Susañ : Sahi kiṃ aāreṇa kuppasi³ ? Jādiso tae Kāmadevo ālihido, tādisi mae Radi ālihida tā aṇṇadhā-sambhāviṇi kiṇi tuha ediṇā⁴ ālavideṇa ? Kadhehi savvaṃ vuttantaṃ.

Sā : (*In confusion aside*) Naññi⁵ jāṇida mhi piasaṇe. (*Aloud*) Piasahi, mahadi khu me lajjā. Tā tadhā karesu⁶ jadhā na edaṃ vuttantaṃ avaro ko'vi jāṇissadi.

Susañ : Sahi, mā lajja, mā lajja.

Translation.

Sā : Be quiet, my heart, be quiet. What is the use of keeping on wanting a person that is unattainable ! It only results in trouble. Another thing—What folly is this, that though the mere sight of him results in such anguish, thou desirest to see him again ! Cruel, cruel heart ! art not thou ashamed to desert this person that has grown up with you from birth, and go after one known only from a moment's glance ? Nay what fault is it of thine ? Thou didst so determine when frightened by the falling of the Love-God's arrows. Be it so, then I will chide the God of Love. Revered Lord of the Flower Bow, after vanquishing Gods and Demons art not ashamed to harry womenfolk ?

¹ paṭṭa § 125 (*pra + vrt*).

² Kisa "why ?" ettha "here" § 70.

³ kuppasi "art angry."

⁴ ediṇā=edena. ālavida (*ā + lap*). savva § 45. (H. sab).

⁵ naññi=nūñāmi.

⁶ karesu § 116. avaro § 17. (H. aur).

Utterly ill-fated that I am, this omen inevitably means my death is imminent.

So while no one is coming, I will just gaze at this beloved one in picture limned, and gaze to my heart's content. Although perturbation makes my finger shake so violently, yet I have no other means of seeing him, so I shall see him just as I draw him.

Susañ : This must be the plantain house. So I will go in. Why her heart is so beset with deep attachment that she does not see me as she draws. I will avoid her line of vision and find out what she is up to. What? drawn the master, Bravo, Sāariā bravo! Of course a swan does not delight in ought but a lotus-pool.

Sā : I have drawn him, but my sight is drowned in falling tears and cannot see him. What Susaṅgadā? Sit down here my dear Susaṅgadā.

Susañ : Who is this you have painted?

Sā : The Revered Lord of Love, whose great Festival it is.

Susañ : Ah, how clever you are! But the picture seems rather empty. So I will paint in Rati at his side.

Sā : Why have you drawn *me* there?

Susañ : My dear, why are you angry without any reason? I have drawn a Rati to match your God of Love! So, dissembler, away with circumlocution, and tell me all about it.

Sā : So she has found me out—the dear!

My dear, I am much ashamed. So do take care that nobody else comes to know of it.

Susañ : My dear, there's nothing to be ashamed of.

Saurasenī.

Extract No. 3.

This extract is taken from the Bengal recension edited by Pischel (1877) p. 29. (Act II, beginning.) A comparison with usual or "Devanāgarī" version will show that considerable liberties must have been taken with the original text. Here the king carries a bow in his hand and wears a garland of

forest flowers, in the other version he is attended by Javanīhim 'with Yavana women' who carry the bows and wear the flowers. There the king passes a sleepless night thinking of his beloved, here it is the Vidūṣaka who cannot sleep though worrying about his return—to luxury!

The Vidūṣaka in the second act of Śakuntalā describes his troubles as companion to a sportive monarch.

Hī māṇahe,¹ hado mhi, edassa miaā-silassa² raṇṇo vaas-sabhāveṇa nīvvinṇo. 'Aaṃ mao,³ aaṃ varāho' tti maj-jhandiṇe vi gimhe viṇṇa-pādava-cchāssu vaṇa-rāṭsum⁴ āhiṇḍia, patta-saṃkara-kaśā-virasāim⁵ uṇha-kaḍuāim piḷḷanti giri-naī-salilāim. Aṇiada-velaṃ⁶ ca uṇhuṇhaṃ māmsaṇi bhuñḥiadi. Turaa-gaṇaṃ ca saddheṇa rattiri⁷ piṇatthi pakāma-suidavvaṃ.

Mahantē jjeva paccūse⁸ dāse puttehiṃ sāuṇia-luddhehiṃ kaṇṇōvaghāḍiṇā⁹ vaṇagamana-kolāhalena pabodhīāmi.¹⁰ etti-kenāvi¹¹ dāva piḍā ṇa vuttā jado gaṇḍassa uvari vipphoḍao

¹ Hī māṇahe, an exclamation assigned by high authority to Vidūṣakas, expressing weariness. Another reading is Hī hi bhō. This however is said to express astonishment.

² miaā 'hunting.' raṇṇo § 99. nīvvinṇo 'disgusted' (nīr+vid).

³ mao "deer." majjhamdiṇe cf. § 69. gimhe 'in summer' § 47. pādava 'tree' § 17.

⁴ vaṇa-rāṭsu 'in forest tracks.' āhiṇḍia 'wandering' hiṇḍ a Prākritic, possibly non-Āryan root, "to wander" cf. āhiṇḍaa=traveller (Mrech.)

⁵ patta 'leaf' § 45. saṃkara "mixture." uṇha 'hot' § 47. kaḍua 'bitter.' piḷḷanti Passivo 'are drunk.'

⁶ aṇiada 'uncertain' (√yam). bhuñḥiadi Passive 'is eaten.'

⁷ rattiri pi, acc. of duration, 'Through the night': the other version has rattimmi vi 'even at night.' suidavvaṃ=suvidavvaṃ from suvadi 'sleeps.'

⁸ paccūse 'at dawn' cf. § 44. sāuṇia (=sākunika) -luddha (=lubana, commoner lubdhaka) 'hunter, fowler.'

⁹ 'ear-splitting.' kaṇṇa cf. Panjabi kann, H. kân. vaṇa-gamana 'forest-going' i.e. of foresters not of ascetics. The other version has ggahana 'forest-taking' explained by commentary as a "drive." This makes better sense.

¹⁰ pabodhīāmi 'am awakened' passive.

¹¹ ṣ. ṭṭika (M. ṭṭia) eṭṭat. vuttā 'finished' (vṛt). vipphoḍao 'a pimple on top of a boil' (vi+spṛuṭ).

saṃvutto. Jeṇa¹ kila amhesuṃ avahīnesuṃ tattha-bhava-dā mañṇusāriṇā assama-padaṃ pavitṭheṇa² mama adhaṇṇadāe Sauntalā nāma kā vi tāvasa-kappaā diṭṭhā. Taṃ pekkhīa sampadaṃ ṇaara-gamaṇassa laddhaṃ³ pi ṇa karedi. Edaṃ jjeva cintaantassa mama pahādā⁴ acchisuṃ raṇṇi. Tā kā gadi? Jāva ṇaṃ kidāṇraparikammaṃ⁵ pia-vaassaṃ pekkhāmi. Eso bāṇasaṇa-hattho hīa-ṇihida-pia-aṇo vaṇa-puppha-mālā-dhāri ido jjeva ācchadi piavaasso. Bhodu aṅga-madda-vialo⁶ bhavia citṭhissaṃ, evaṃ pi nāma vissāmaṃ⁷ laheam.

Translation.

Heigho! I am weary to death of being companion to this king with his hunting habits. After wandering along tracks in the jungle with hardly a tree to give shade, in the middle of a summer day, mind you, with cries of 'Here's a deer' or 'Here's a boar'; then the water we drink is from mountain streams warm, bitter, and with a nasty astringent flavour from being mixed with leaves. Meals at ungodly hours, and nothing to eat but meat, burning hot! Even during the night it is impossible to get proper sleep for the noise the horses and elephants make. At earliest dawn the rascally⁸ fowlers wake me with the earsplitting din of a forest drive.⁹ And with all this my troubles are not ended, for now there's a pimple on top of the boil. For (yesterday) after leaving us behind, His

¹ The other version has hio 'yesterday' § 58. amhesuṃ loc. plur. § 106. The anusvāra is optional.

² pavitṭha (*pra + viś*) adhaṇṇadā 'misfortune,' § 48. Sāuntalā, this is correct not Saundalā.

³ kaḍḍhaṃ 'mention' § 13. (*kathām*).

⁴ pahādā (*pra + bhā*). acchisuṃ loc. plur. § 39.

⁵ kida § 125, āra (*ācāra*), parikammo "toilet."

⁶ madda 'crushing,' 'bruising' (*mṛd*); the other version has bhaṅga-vialo (= *vikalo*) 'lame.'

⁷ vissāmaṃ 'rest' (*vi-śram*). laheam opt § 117, (ii) (*labh*).

⁸ Literally 'sons of a slave (girl),' mere abuse like the mediaeval 'whoreson' so frequent in Shakespearian comedy.

⁹ Reading -ggahana.

Highness in pursuit of a deer entered a hermitage and to my misfortune, caught sight of some hermit girl called Saūntalā. From the moment he saw her, not a word does he say about returning to town. I was thinking of this when night dawned on my eyes. Well, what's to be done? I will go and see my good friend when he has finished his usual toilet. (*Steps round and looks up*). Here he comes with bow in hand, his beloved fixed in his heart, and a garland of forest flowers round his neck. Good, I will pretend my limbs are so knocked about I can't stand up straight. So perhaps I may get a rest. (*Stands leaning on his staff*).

Saurasenī.

Extract No. 4.

Sakuntalā before the King, who has forgotten her (Act 5).¹ (*Aside*) Imaṃ avatthantaraṃ² gāde tādise aṇṇrāe kiṃ vā sumarāvīdeṇa.³ Adha vā attā dāṇiṃ me sodhaṇiō.⁴ Bhodu, vavasissam.⁵ (*Aloud*) Ajjaūtta, (*Breaks off*) Adha vā saṃsaido⁶ dāṇiṃ eso. samudāāro.⁷ Porava! juttam⁸ nāma tuha purā assamapade sabbhāv-uttāṇa-hiaam⁹ imaṃ jaṇaṃ tadhā samaa-puvvaṃ¹⁰ sambhāvia sampadaṃ Idisehiṃ akkharehiṃ paccācakkhiduṃ.¹¹

¹ Pischel's Edition, p. 104. cf. Monier Williams, p. 203.

² 'Changed condition.'

³ Past part. caus. of sumaredi.

⁴ sodhaṇiō caus. gerundive (*sudh*). The other version has soanō 'to be sorrowed for.'

⁵ vavasissam fut. (*vl + ava + so*) 'I will decide.' Comm. supplies 'to tell a secret.' Perhaps "will make an effort." Ajjaūtta § 2.

⁶ "questionable" (*saṃ + śi*).

⁷ =samudācāro "address." i.e. the word 'Ajjaūtta.' In the drama this is the regular form of address for a wife to her husband, but it is not limited to this relation.

⁸ juttam nāma. It is 'fitting forsooth' § 34. Other version has na juttam nāma.

⁹ "Open-hearted through good nature."

¹⁰ With (preceded by) a contract (*saṃaya*). sambhāvla. The other version has patāria 'having seduced' or 'misled.' akkhara 'syllable,' 'word.'

¹¹ 'To repulse' (*prati + ā + cakṣ*).

The King is shocked and indignant.¹

Śakuntalā continues :—

Bhodu. Paramatthado² jāi para-pariggaha-saṅkiṇā tae edaṃ paṭṭaṃ, tā ahiṇṇāṇeṇa³ keṇa vi tuha⁴ saṃdehaṃ avaṇa-issaṃ.⁵

[The King mutters a legal phrase about the 'Primary Rule'].

Haddhi haddhi! aṅgulīa-sunṇā⁶ me aṅguli. (*Turns in distress to Gautamī*).

Gautamī: Jāda⁷ ṇaṃ de Sakkāvadāre Sacititthe⁸ udaaṃ vandamāṇe pabbhaṭṭhaṃ aṅgulīaṃ.

[The King smiles and reflects on female cunning].

Śak: Ettha⁹ dāva vihiṇā daṃsidam pahuttaṇaṃ,¹⁰ Avaraṇ: de kadhaissaṃ.¹¹

[The King is still willing to listen].

Ṇaṃ ekkadisaṃ vedasa-ladā-maṇḍavae ṇaliṇi-vatta-bhāṇa-gadaṃ¹² udaaṃ tuha hatthe saṃpihidam āsi.¹³

[The King still listens].

Takkhaṇaṃ¹⁴ so mama putta-kidao maa-sāvaṃ uvatthido. Tado tae aaṃ dāva paḍhamam¹⁵ pivadu tti aṇukampiṇā uva-

¹ Sanskrit coming between the Śaurasenī speeches has been omitted.

² = *paramatthato* 'really.' jāi Ś. has also jadi § 1. pariggaha 'wife.' paṭṭaṃ § 125 (*yuj*).

³ 'token.' The name of the play in Śaurasenī would be Ahiṇṇāṇa-Saṃtalam.

⁴ Pischel read tava. In 1900 he would have preferred the other reading tuha. cf. Grammar § 421.

⁵ (*apa + nī*).

⁶ 'devoid of its ring.'

⁷ Jāda "my son"

⁸ Śakrāvatare Śacitirthe. pabbhaṭṭhaṃ 'slipped off' (*pra + bhram*).

⁹ ettha 'here.' § 70.

¹⁰ = (*prabhu-ivam*) -ttaṇaṃ goes back to = *-ivam*.

¹¹ kadhaissaṃ § 134.

¹² 'lying in a lotus-leaf cup.

¹³ āsi § 133.

¹⁴ = *taṭ kṣaṇam*. puttakidao 'foster-child.' The compound is inverted. maa-sāvaṃ 'fawn' (*-sābaka*).

¹⁵ paḍhamam § 20. uvacchandido 'coaxed' (*upa + chand*).

cchandido. Na una de avaricidassa¹ hatthādo udaam avagado pādum. Pacchā tassim jjevva udae mae gahide² kado teṇa paṇao.³ Etthantare vihasia bhaṇidaṃ tae. "Saccam savvo sagandhe viśasadi,⁴ jado duve vi tumhe āraṇṇakāo" tti.

[The King is touched, but thinks that these are "false honied words," and to Gantamī's protest replies with a verse on the guile of female cuckoos—much more the guile of women!]

Śakuntalā is indignant.

Aṇajja! attāṇo hīaṇṇmāṇeṇa kila savvaṃ eḍaṃ pekkhasi. Ko nāma aṇṇo dhamma-kaṇcua-vavaḍeṣiṇo⁵ taṇa-channa-kūvōvamassa tuha aṇukārī bhaviṣṣadi.

[Duṣyanta's acts are well known—says the King. This is nonsense].

Suṭṭhu. Dāṇim attacchandāṇuāriṇi saṃvutta mhi jā imassa Puru-vamsassa paccaṇa⁶ muha-mahuṇo hīa-pattharassa hattha-bbhāsaṃ uvagadā.

(Hides her face in the end of her sārī and weeps).

Translation.

Sak: (Aside) When such love has so changed, what use is there in bringing it to mind? Yet it is for me to clear myself. Well, I will try. (Aloud) My sweet lord! (Breaks off) Nay this address may now be questioned. Scion of the Purus! It is meet forsooth for thee after union with me at that time in the hermitage, after a solemn pledge to me, that am open-hearted through good nature, now to repulse me with such words as these.

So be it. If in real truth you think I am another's wife and

¹ avaricida 'stranger' (a + pari + ci).

² gahida § 125.

³ paṇao 'confidence' (pra + nī).

⁴ viśasadi = viśasadi (vi + śvas) cf. § 63. dhamma § 48.

⁵ vavaḍeṣi 'pretending' (vi + apa + diś). channa "hidden."

⁶ pacca (= pratyaya). patthara (cf. H. patthar) (pra + str). abbhāsaṃ (= abhyāśam) sometimes written (abhyūsam) 'proximity,' etc.

hence your attitude, 'then I will remove your doubts with a token—alas! there is no ring on my finger.

Gautamī: Why, your ring must have slipped off when you were worshipping the water at Śaol's tirtha in Śakrāvātāra.

Śak: In this indeed Fate shows its power! I will tell you another thing.—One day then in the Cane Bower some water lying in a lotus-leaf cup was resting in your hand—at that moment my fosterling, the fawn came up. Then you coaxed it gently that it should drink first. But it would not come to drink the water from your hand, as you were a stranger. Afterwards when I took that very water it gained confidence. Then you laughed and said—
“Truly, everything trusts its kin, and both of you are forest-born.”

Caitiff! You look at all this in the light of your own conscience. What other could resemble you airing the garb of virtue, but all the while like a hidden well in the grass?

Very well! Now am I become a wanton, who through trust in this race of Puru sought refuge with a man of honey-lips and a heart of stone

Saurasenī.

Extract No. 5.

Karpūra-mañjarī. Act. IV.¹

The Heroine “Camphor Blossom” has been shut up in a room in the Queen's section of the palace, but there is a subterranean passage from this room to the palace-garden. The Queen has had the garden end of this passage closed up.

Śāraṅgikā enters to the King and Jester with a message from the Queen.

¹ Harvard Oriental Series, No 4. An excellent edition of this play by Dr. Sten Konow with Vocabulary, and also a racy translation by Prof. Lanman, with some touches of Western *apabhraṃśa*! Text pp. 102-110. Trans. pp. 281-285.

Sāraṅgikā : (*Looking before her*) Eso mahārāo maragada-puñjādo¹ Kaaligharam anuppavittho. Tā gadua devie vinṇāvidaṃ² nivedemi. (*Approaches*) Jaadu jaadu bhattā. Devī vinṇavedi jadhā sāmśāmae³ tumhe mae pariñāidavva⁴ tti.

Jester : Bhodi kiṃ edaṃ akaṇḍa-kumbhaṇḍa-padaṇaṃ ?⁵

King : Sāraṅgie savvaṃ vitthareṇa kadhesu.

Sāra : Edaṃ vinṇaviadi.⁶ Anantarādikkanta-caduddasī-divase⁷ Devī pōmma-rāa-mai Gorī Bheravāṇandena kadua paḍiṭṭhāvidā.⁸ Aaṃ ca dikkhā-vihi-ppavitthāe⁹ Devī vinṇatto¹⁰ joisaro guru-dakkhinā-nimittam. Bhaṇidaṃ ca teṇa "Jaī avassam dakkhiṇā dādavvā, tā esā diādu."¹¹ Tado Devī vinṇattam. "Jaṃ ādisadi Bhaavam" ti. Puṇo vi ullavidaṃ¹² teṇa. "Atthi ettha Lāḍadese Caṇḍaseno nāma rāā. Tassa duhidā Ghaṇa-sāra-mañjari tti. Sā devva-nṇaehiṃ¹³ nidiṭṭhā jadhā esā Cakkavattī-ghariṇī bhavissadi tti. Tado sā mahārāeṇa pariṇedavvā,¹⁴

¹ maragada § 12. "emerald-heap" apparently the name of a seat or an arbour, whence the king watched 'Camphor-eluster' on the swing. anuppavittho (*anu + pra + viś*).

² Past part, caus. (*vi + jñā*).

³ sāmśāmae "in the evening."

⁴ Gerundive of causal (*pari + nī*). lit. "you are to be made to marry by me."

⁵ akaṇḍa 'unexpected' kumbhaṇḍa 'white gourd.' § 62. Lanman renders "shower of water-melons from a clear sky."

⁶ Causal Passive.

⁷ 'On the fourteenth day just past'. pōmma § 36 'made of rubies.'

⁸ Caus. p. part. (*prati + sthā*).

⁹ dikkhā 'consecration' vihi 'observances' -ppavitthā (*pra + viś*) begun.

¹⁰ vinṇatto 'consulted' (= *viññapto*), joisaro 'soreerer'—lord of *yoga*. dakkhiṇā 'present,' 'fee.'

¹¹ diādu Pass. Imperative 'let it be given.'

¹² (*ut + lap*).

¹³ devvaṇṇa 'soothsayer' (*daira-jña + ka*). nidiṭṭhā (*nī + diś*). ghariṇī wife, of a Cakkavattī 'Emperor.'

¹⁴ 'Must be married.'

jeṇa gurussa¹ vi dakkhiṇā diṇṇā bhodi; bhaṭṭā vi Cakka vaṭṭi kido bhodi. Tado devīe vihasia bhaṇidaṃ “Jaṃ ādisadi Bhaavam” ti. Ahaṃ ca viṇṇaveduṃ pesidā. Guru-dakkhiṇā vi diṇṇā.

Jester: (*Laughing*) Edaṃ taṃ sise sappo, desantare vejjo?²
Idha ajja vivāho, Lāḍadese Ghaṇasāramañjari!

King: Kiṃ de Bheravāṇandassa pahāvo parōkkho?³

Sāra: Devīe kāridaṃ pamad-ujjāṇ⁴ majjha-tṭhida-vaḍa-tarumūle Cāmuṇḍādaṇaṃ.⁵ Bheravāṇando vi Devīe samaṃ tahiṃ āgamissadi. Tag-gade⁶ a tak-khaṇa-vihide kodua-ghare vivāho bhavissadi—(*Steps about and exit*).

King: Vaassa! savvaṃ edaṃ Bheravāṇandassa viambhidam⁷ ti takkemi.

Jester: Evaṃ nedaṃ.⁸ Na hu maa-lāñchaṇaṃ⁹ antareṇa aṇṇo mianka-maṇi-puttaliṃ¹⁰ pajjharāvedī sehāliā-kusum-ukkaraṃ vā karedi.

[*Enters the magician Bhairavānanda*].

Bhaira: Iaṃ sā vaḍa-tarumūle nibbhiṇṇassa¹¹ suraṅgā-duvā-rassa pidhāṇaṃ Cāmuṇḍā. (*Stretches out his hand to her in worship and recites a verse in Māhārāṣṭrī*)—“Victorious is Kālī,” etc. (*Enters and sits down*) Ajja vi na niggaচ্ছādi suraṅgā-duvāreṇa Kappūra-mañjari.

¹ gurussa § 90. diṇṇa § 125. viṇṇaveduṃ “to inform.”

² Proverb. “Snake on the head, and doctor abroad,” vejjo=*vaidyo* § 61.

³ pahāvo, “power” (*pra+bhū*), parokkha *paro'kṣa*.

⁴ ‘Pleasure-garden’ (*pra+mā*), majjha § 44, tṭhida §§ 38, 125.

⁵ ādaṇaṃ ‘sanctuary’ (*āyatanam*), tahiṃ § 27.

⁶ tag-gade=Skt. *taḍ-gate*, kodua=*kautuka*.

⁷ viambhidam ‘exploit, machination’ (*vi+jṛmbh*). takkemi § 45.

⁸ ṇu+idaṃ.

⁹ ‘moon’ (*mṛga-lāñchana*).

¹⁰ miankamani ‘moon-gem,’ puttaliā ‘statue,’ pajjharāvedī ‘causes to ooze’ caus. (*pra+kṣar*) § 40. sehāliā (= *sephalīkā*), ukkara ‘multitude.’

¹¹ nibbhiṇṇa (*nir+bhī*), duvāra ‘door’ § 57.

[Enters Karpūra-mañjarī making an opening in the mouth of the passage].

Karpū : Bhaavam paṇamāmi ¹!

Bhaira : Uidaṃ ² varam lahasu. Idha jjevva uvavisa.

[Karpūra-mañjarī sits down].

Bhaira : (Aside) Ajjā vi na edi Devī.

[Enter the Queen].

Queen : [Stepping about and looking in front of her].

Iaṃ Bhaavadi Cāmuṇḍā [Bows. Then looking round].

Iaṃ Kappūra-mañjarī. Tā kiṃ pēdaṃ? (To Bhairavā-nanda) Idaṃ viṇṇaviadi, ³ nīa-bhavane vivāha-sāmaggiṃ kadua āda mhi. Tā geṇhia ⁴ āgamissam.

Bhaira : Vacche evaṃ kariādu.

[The Queen steps round as if departing].

Bhaira : (Laughing to himself) Iaṃ Kappūra-mañjarī-tthāṇaṃ aṇṇesidum ⁵ gadā.

(Aloud) Putti Kappūra-mañjarī suraṅgā-duvāreṇa jjeva turida-padam ⁶ gadua sa-tthāṇe citṭha. Devīe āgamane puṇo āgantavvaṃ.

[Karpūra-mañjarī does so].

Queen : Idaṃ rakkhā-gharam. ⁷ (Enters, looks around—aside).

Ae, iaṃ Kappūra-mañjarī! Sā kā vi sārīkkhā ⁸ ditṭhā.

(Aloud) Vacche Kappūra-mañjarī kīdisaṃ ⁹ de sarīraṃ?

¹ (pra + nan.,

² =ucitam. lahasu § 116, note ii (labh). uvavisa (upa + viś).

³ viṇṇaviadi Caus. Pass. (vi + jñā). nīabhavane 'in (my) own house.

⁴ geṇhia Gerund of geṇhadi (grah), vacchā 'girl' (=vatsā).

⁵ 'to search.'

⁶ 'at a quick pace' § 75. gadua § 122. sa-tthāṇe 'in your own room' cf. § 20.

⁷ =rakṣā-grham.

⁸ sārīkkhā 'like' §§ 66, 40.

⁹ kīdisaṃ § 70.

(*In the air*) Kiṃ bhaṇāsi maha siro-veaṇā¹ samuppanṇa tti. (*To herself*) Tā puṇo taḥiṃ gamissaṃ. (*Enters and looks to every side*) Halā sahio vivāhōvaaraṇāiṃ² lahuṃ geṇhia āacchadha. (*Steps about*).

[*Karpūra-mañjarī enters and sits down just as before*]

Queen: (*Looking before her*) Iaṃ Kappūra-mañjarī!

Bhaira: Vacche Vibbhamalehe āṇidāiṃ³ vivāhōvaaraṇāiṃ?

Queen: Adha iṃ! Kiṃ uṇa Ghapa-sāra-mañjarī-samuidāiṃ āharaṇāiṃ⁴ visumaridāiṃ. Tā puṇo gamissaṃ.

Bhaira: Evaṃ bhodu

[*Queen acts in pantomime as if making an exit*].

Bhaira: Putti Kappūra-mañjarī taṃ jeva kariadu.⁵

[*Exit Karpūra-mañjarī*]

Queen: (*Pretends to enter the prison-room—seeing Karpūra-mañjarī*) Ae! Sārikkhadāe viṇaḍida⁶ mhi. (*Aside*) Jhāṇavimāṇeṇa nīvigghaṃ parisappiṇā taṃ āṇedi jōisaro. (*Aloud*) Sahio jaṃ jaṃ nīvedidaṃ taṃ geṇhia āacchadha. (*Pretends to return to Cāmuṇḍā's shrine and sees Karpūra-mañjarī*) Aho sārīkkhadā!

Bhaira: Devī uvavisa. Mahārāo vi āado jjeva vaṭṭadi.

Saurasenī.

Extract No. 6.

Karpūra-mañjarī. Act II. (pp. 40, 41 and 245-6).

Specimen of decadent punning style—The Vidūṣaka describes his master's love-fever.

¹ siro-veaṇā 'headache.'

² uvaaraṇa = upakaraṇa § 17. lahuṃ 'quickly' (=laghu).

³ (ā + nī).

⁴ āharaṇa 'ornament,' visumarida 'forgotten,' cf. sumaradi § 57.

⁵ Imperat. Pass.

⁶ viṇaḍidā "puzzled" (ṇaḍ a Pkt. root). jhāṇa 'meditation, magic' § 44. nīv-vigghaṃ 'without hindrance' § 36. vaṭṭadi § 45. In such more or less redundant verbs "to be" we have the beginnings of the later system of auxiliary verbs. āado vaṭṭadi cf. ā gayā hai, diṇṇā-bhodi cf. diyū hai, kido bhodi cf. kiya hai.

Eso piavaasso haṁso via mukkamāṇaso,¹ karī via maak-khāmo,² muṇāladando³ via ghaṇaghammamilāno,⁴ diṇadīṇṇa-divo⁵ via vialidacchāo,⁶ pabhāda-puṇṇimā-cando via paṇḍura-parikkhiṇo ciṭṭhadi.

Saurasenī.

Extract No. 7.

Little Clay Cart. Act 6. [Edition Hiranand and Parab. Bombay 1902]. Vasantasenā and a maid.

Maid : Kadhaṁ aḥja vi aḥjā⁷ na vivujjhadi. Bhodu. Pavisia paḍibodhaissaṁ. (*Steps around.*)

[*Enter Vasantasenā wrapped up and sleepy.*]

Maid : Utthedu⁸ utthedu Aḥjā ! Pabhādaṁ saṁvuttaṁ.

Vasa : (*Waking*) Kadhaṁ ratti⁹ jjeva pabhādaṁ saṁvuttaṁ ?

Maid : Amhāṇaṁ eso pabhādo. Aḥjāṇe uṇa ratti jjeva.

Vasa : Hañje,¹⁰ kaḥiṁ uṇa tumhāṇaṁ jūdiaro ?

Maid : Aḥjā, Vaḍḍhamāṇaṁ samādisia pupphakarandaṁ¹¹ jiṇṇujjāṇaṁ gado aḥja Cārudatto.

Vasa : Kiṁ samādisia ?

Maid : Joehi¹² rattle pavahaṇaṁ, Vasantasenā gacchadu tti.

¹ (a) 'out of spirits,' (b) 'having left (Lake) Mānasa.'

² (a) 'thin with love-fever' (*kṛāma*), (b) 'thin as an elephant with rut.'

³ muṇāla § 60.

⁴ (a) 'languishing from violent ardour,' (b) 'wilted in the intense heat milāna § 57.

⁵ 'a lamp given in day-time.' Note the alliteration "like a lamp that is lit in daylight."

⁶ vialida 'vanished' (*vi + gal*). chāṇa (a) colour, (b) light.

⁷ Aḥjā 'my Lady.' vivujjhadi 'awakes' (*vi + budh*).

⁸ utthedu 'let her get up' (*ut + sthū*). pabhādaṁ 'morning.'

⁹ 'What, it's night, how is it morning?' saṁvuttaṁ is neuter. In the next sentence pabhādo is masculine.

¹⁰ Hañje regular form of address by a lady to her maid. Jūdiaro 'gambler' (*dyūṭakaro*).

¹¹ puppha § 38. karaṇḍa 'basket,' jiṇṇa 'old' (*jṇ*), ujjaṇa 'garden.'

¹² joehi 'harness' imperat. caus. (*yuj*). rattle as in the edition quoted is impossible. Bombay edn. rāḍie

Vasa : Hañje, kaḥim mae gantavvaṃ ?

Maid : Ajjae, jaḥim Cārudatto.

Vasa : (*Embracing the maid*) Suṭṭhu ṇa ṇijjhāido ¹ rattie. Tā
ajja paccakkhaṃ ² pekkhissam. Hañje, kim pavittḥā
aḥam iha abbhantara-cadus-sālaam ?

Maid : Na kevalam abbhantara-cadus-sālaam. Savvajāṇassa
vi hīam pavittḥā.

Vasa : Avi saṃtappadi ³ Cārudattassa pariāṇo.

Maid : Saṃtappissadi.

Vasa : Kadā ?

Maid : Jado ajjā gamissadi.

Vasa : Tado mae paḍhamam saṃtappidavvaṃ. (*Persuasively*)
Hañje, geṇha edaṃ raṇṇāvalim. ⁴ Mama bahiṇiāe ⁵ ajjā-
Dhūdāe gadua samappehi ! Bhaṇidavvaṃ ca 'Ahaṃ Siri-
Cārudattassa guṇaṇijjidaṃ dāsī, tadā tumhāṇaṃ pi. Tā
esā tuha jjeva kaṇṭhāharanaṃ hodu raṇṇāvali.'

Maid : Ajjae, kuppissadi ⁶ Cārudatto ajjāe dāva.

Vasa : Gaccha. Na kuppissadi.

Maid : (*Taking the necklace*) Jaṃ āṇavedi. (*Exit and re-enter*)
Ajjae, bhaṇādi ajjā Dhūdā—'ajjautteṇa tumhāṇaṃ pasā-
dikiḍā.' ⁷ Na juttaṃ mama edaṃ geṇhiduṃ. Ajjauto
jjeva mama āharana-viseso tti jāṇadu bhodi.'

[*Enter Radanikā with a child.*]

Rada : Ehi vaccha, saadīāe ⁸ kilamha.

¹ =nidhyāto.

² *pratyakṣam*. cadus-sālaam 'having four halls.'

³ 'Is in distress.'

⁴ raṇṇa 'jewel' § 51. Śaur. has also radana.

⁵ bahiṇiā 'sister.' **baghini* = *bhagini*, cf. H. bahin, Pañj. bhain).
samappehi imperat. caus. (sam + r).

⁶ kuppissadi 'will be angry.'

⁷ 'presented it to you,' i.e. the necklace.

⁸ saadīā 'toycart' (*śakaṭikā*): kilamha 'let us play' § 22, § 116:

Child : (Mournfully) Radanie! Kiṃ mama edāe maṭṭiāe¹ saadiāe? Taṃ jjeva sovaṇṇa-saadiāṃ dehi.

Rada : (Sighing despondently) Jāda, kudo ambhāṇaṃ suvaṇṇavavahāro. Tādassa puṇo vi riddhi² suvaṇṇa-saadiāe kilissasi. Tā jāva viṇodemi³ ṇaṃ. Ajjaā-Vasaṭasenāe samivāṃ uvasappissam.⁴ (Approaches) Ajjae paṇamāmi.

Vasa : Radanie, sādamaṃ de. Kassa una aam dārao?⁵ Aṇa-lamkida-sariro vi candamuho ānandedi mama hiaam.

Rada : Eso kkhu ajja-Cārudattassa putto Rohaseṇo nāma.

Vasa : (Stretching out her arms) Ehi me puttaa āliṅga. (Sets him on her lap) Aṇukidaṃ aṇeṇa piduṇo⁶ rūvaṃ.

Rada : Na kevaḷaṃ rūvaṃ, sīlaṃ pi takkemi. Ediṇā ajja-Cārudatto attāṇaṃ viṇodedi.

Vasa : Adha kiṃ-nimittaṃ eso roadi.⁷

Rada : Ediṇā paḍivesia-gahavaī-dāraa-keriāe⁸ suvaṇṇa-saadiāe kilidaṃ. Teṇa a sā piḍā. Tado una taṃ maggantassa⁹ mae iāṃ maṭṭiāsaadiā kadua diṇṇā. Tado bhaṇādi "Radanie, kiṃ mama edāe maṭṭiā-saadiāe. Taṃ jjeva sovaṇṇasaadiāṃ dehi" tti.

Vasa : Haddhī haddhī. Aam pi nāma para-saṃpattie saṃta-ppadi. Bhaavaṃ Kaanta¹⁰ pokkhara-vatta-paḍida jala-

¹ maṭṭiā 'earth' § 55 (cf. H. mittī, māṭī). Rohasena the son of Cārudatta is supposed to speak Māgadhī: but the text here gives him ordinary Śaurasenī.

² riddhī = riddhi § 60.

³ Caus. imperat. (vi + nuḍ).

⁴ (upa + ɛpp). H. P. read—seṇāe.

⁵ 'boy.'

⁶ piduṇo § 97.

⁷ roadi 'weeps,' cf. roda, rodasi further down, and rodissam.

⁸ paḍivesiā 'neighbour,' gahavaī (=grhapati), kerīā, 'belonging to' fem. of keraa, hence the Genitive in kerau (in Chand Bardai's Old Hindi).

⁹ magganta Pres. Part. of māraṇādi 'demands,' Skt. māraṇā (H. māg-nā).

¹⁰ Kaanta 'Fate.' pokkhara § 38, § 71, 'vatta' leaf

dindu-śarisehiṃ kilasi tumam purisa-bhāadheehiṃ. (*Tearfully*) Jāda, mā roda !¹ sovaṇṇa-saadiāe kilissasi.

Child : Radanie, kā esā ?

Vasa : Piduno de guṇa-nijjida dāsi.

Rada : Jāda, ajjaā de jaṇaṇi bhodi.

Child : Radanie, aliam² tumam bhaṇāsi. Jai ambhaṇam ajjaā jaṇaṇi, tā kiśa alamkidā ?

Vasa : Jāda, muddheṇa muheṇa adikaruṇam mantesi. (*Putting off her jewels—and weeping*) Esā dāṇim de jaṇaṇi saṇvuttā. Tā geṇha edam alamkāraam. Sovanna-saadiam ghaḍāvehi.³

Child : Avehi. Na geṇhissam. Avasi¹ tumam.

Vasa : (*Wiping away her tears*) Jāda, na rodissam. Gaccha kiśa. (*Fills the clay-cart with jewelry*) Jāda, kārehi sovaṇṇasaadiam.

[*Exit Radanikā with the child*].

There is an excellent translation of this play in the Harvard Oriental Series, Vol. 9, Dr. A. W. Ryder.

Śauraseni

Extract No. 8.

Two of the Jester's speeches in the Little Clay Cart to illustrate the use of long compounds. (Act 4, p. 114).

A maid says to the Jester : Pekkhadu ajjo. amha-keraam geha-duāraṇi.

The Jester looks and says with admiration : Aho salila-sittamajjida-kida-haridōvalevaṇassa⁴ viviha-suandhi-kusumōvahāra-citta-lihida-bhūmi-bhāssa⁵ gaṇa-talāloṇa-kodūhala-dūr-

¹ roadi 'weeps,' cf. rodasi further down, and rodissam.

² aliam § 67.

³ Caus. from √ghaṭ fashion, make (cf. H. ghaṇā ghaṇānā).

⁴ sitta 'sprinkled' (sic), majjida 'swept' (mrj), harida 'green,' uva-levaṇa 'g' (with cowdung) (upa+lip).

⁵ suandhi 'fragrant,' uvahāra 'oblation-scattering,' citta-lihida lit., picture painted.' bhāa = bhāga.

unnāmidā-sisassa¹ · dolāamāṇāvalambid-Ērāvāṇa-hatthā-bbhamāida-mallīā-dāma-guṇālamkidassa² samucchida-danti-danta-toraṇāvabhāsidadassa³ mahā-raṇṇōvarāṇavasohiṇā pavāṇa-bal-andolaṇā-lalanta-cañcala⁴ 'aggahatthēṇa 'ido 'ehi' tt' vāharantēṇa via maṃ sohagga-paḍāṇā-nivahēṇavasohidassa⁴ toraṇa-dharaṇa-tthambha-vedīā-nikkhitta-samullasanta-harida-cūda-pallava-lalāma-phaṭṭha-maṅgala-kalāsābhirāmōhaa-pāsassa⁵ mahāsura-vakkha-tthala-dubbhejja-vajja-ṇirantara-paḍibaddha-kaṇṇā-kavāḍassa⁶ duggada-jaṇa-maṇorahāsa-karassa⁷ Vasantasenā-bhavaṇa-duārassa sassiriāḍā⁸! Jaṃ saccam majjhatthassa vi jaṇassa balāditthim āredi.⁹

¹ gaṇṇa = 'sky,' tala + a(v)aloṇa, unnāmidā 'raised high,' sīsa 'head, top.'

² avalambida 'hanging' -bbhamāida. Comm. give = *bhramāgata* This should be ś. -bbhamāda. Rather it is -bbhamā(v)ida 'agitated,' cf. rodāvida, 'made to weep' in this play. mallīā-dāma-guṇa 'festoons of jasmine.'

³ 'Shining with an elevated portal of ivory.'

⁴ uvasohida 'made brilliant' nivahēṇa 'by a multitude' of sohagga 'auspicious' paḍāṇā 'flags,' vāharantēṇa, 'calling' [Pres. part. from vāharadi—(vi + ā + hr)], uvasohiṇā 'brilliant' with uvarāsa 'colouring' of mahā-raṇṇa 'precious jewels' or (=mahāraṇṇa) 'safflower,' agga-hatthēṇa 'with finger' cañcala 'quivering' lalanta, 'waving to and fro' with the andolaṇā 'swing,' from the bala 'force' of the pavāṇa 'wind.'

⁵ 'Having both (uḥā) its sides (pāsā, § 44) charming (abhirāma) with auspicious pitchers (maṅgala-kalasa) made of crystal (phaṭṭha § 19, phaḍḍha or phaḷḷha would be better vide Fischel, § 206) placed (nikkhitta) on the 'altar' or balcony' (vedīā) of the columns (-tthambha) supporting (dharaṇa) the gateway (toraṇa), and brilliant (samullasanta) with head-ornaments (lalāma) of green mango shoots (harida-cūda pallava). [pāsā is impossible.]

⁶ 'With golden door-panels (kaṇṇā-kavāḍa) studded (paḍibaddha) closely (ṇirantara) with impervious (dubbhejja) [dur + bhīd] adamant (vajja) like the breast-expanse (vakkha-tthala) of a mighty demon (mahāsura).'

⁷ 'Which causes (kara) trouble (āsā) to poor people (dug-gadu = durgata).'

⁸ sassiriāḍā = *sasrikatā* 'beauty' loveliness,' -ss- as if the svarabhakti vowel had not been used. cf. sakkunodi = *saknoti*.

⁹ Edition has 'balāditthim' which is impossible. bala is found in M., perhaps balādo is better śaur. āredi causal (ā + kr), majjhattha. 'indifferent.'

The maid says: Edu edu. Imam paḍhamam paotṭham¹ pavisadu aḷḷo.

The Jester enters and looks about: HI hi bho! Idho vi paḍhame paotṭhe sasi-saṅkha-muṇāla-sacchāhā² viṇihida-cuṇṇa-muṭṭhi-paṇḍurā³ viviha-raṇa-paḍibaddha-kaṇṇa-so-vāṇa⁴-sohidā⁵ pāsāda-pantio⁶ olambida-muttā-dāmehiṃ phaṭṭha-vādāṇa⁶-muhacandehiṃ nījjhānti⁷ via Ujjaṇiṃ. Sottio⁸ via suhōvavittṭho niddādi dovārio. Sadahiṇā⁹ kalamōdanena palohidā ṇa bhakkhanti vāsā balim sudhā-savaṇṇadāe. Ādisadu bhodi.

A sentence of such enormous length as this "Aho—Vasantasenā-bhavaṇa-duārassa sassiriadā" is difficult to translate into English. Dr. Ryder breaks it up into nine separate sentences, of which the eighth is—"Yes Vasantasenā's house-door is a beautiful thing." (H. O. S., vol. 9, p. 67.)

Extract No. 9.

Māhārāṣṭrī. Hāla's Sattasāi.

Verse 2.

Amiam pāua-kavvam

paḍhiṃ soum a je ṇa āṇanti,

Kāmassa tatta-tantiṃ

kuṇanti, te kaha ṇa lajjanti ?

¹ paotṭham 'courtyard' (=prakṣṭham).

² 'Having the same hue as' (sa-cchāhā cf. M. chāhā 'shadow,' but M. Ś. chāṣ, 'beauty.' Pischel (§ 255) derives chāhā from *chākḥā from *chāyākḥā from *chāyākā). 'moon, conch, or lotus-stalks.'

³ muṭṭhi 'handful,' cuṇṇa 'lime.' (Apa. cuṇṇau, H. cūṇā.)

⁴ sovāṇa 'stairs,' § 17.

⁵ 'rows of palaces,' § 35.

⁶ 'window' "where the wind comes in" (vāsāyana). [The English word means "wind-eye"]

⁷ nījjhānti 'look at' (nir + dhyai).

⁸ sottio = *śrotriyo*, niddādi "slumbers" (H. nīa, dovārio door-keeper.)

⁹ sadahiṇā instr. 'with sour milk' (dadhi cf. H. dahī), kalamā 'autumn rice,' palohida (*pra-lubh*), bhakkhanti 'eat' (*bhaks*), vāsā 'crows,' [Edn. has cāyasā which is Sanskrit not Śaurasenī].

Amia=*amṛta*. pāūa, Saur. pāūda, § 12. kavvaṃ § 50. pa-dhūṃ, 'to read,' H. paṛh. soum "to hear." ānanti, 'know' § 131. tatta-tantiṃ. This is the reading in the Kāvya-mālā, which represents it by *tallva-cintām* in the Sanskrit version, in accordance with Gaṅgādhara Bhaṭṭa's commentary, which adds, however, *tantravārtām vā*. Weber (1870) finding the reading tamttatamtṭiṃ conjectured *tantratantrīm*. In his edition (1881) he read on the authority of other MSS. tatttatattiṃ (= *-taptiṃ*). We may translate it either—'practise the mysteries of love,' or 'take thought on the principles of love,' i.e. on the principles laid down in the Kāmaśāstra. kaha=*kahaṃ*, 'how.'

Verse 3. Satta saāim¹ kaī-vacchaleṇa koḍḍa majjhaārammi |
Hāleṇa virāiāim sālaṅkāraṇa gāhāṇaṃ ||

"The Seven Centuries of embellished verses were arranged from among a *crore* by Hāla devoted to the poets."

Kaī=*kavi*, vacchala, § 39. 'devoted to poets.' koḍḍa, 'of a crore,' § 95, i. majjhaāra JM. majjhaāra *deṣi* word for *madhya*.

Verse 4. ua niccala-nipphandā²
bhisiṇī-vattammi³ rehaī, balāā⁴ |
nimmaḷa-maragaa-bhāṇa-
-pariṭṭhiā⁵ saṅkhasutti vva ||

ua 'Lo!' Weber explained as a shortened form from the vedic *√ūh*, 'mark, observe.' Pischel conjectured a **√up* whence oppaṃ, 'seen' in Trivikrama. bhisiṇī=*bisiṇī*, Ś. bisiṇī. Pali and AMg. have bhisa for bisa. Aspiration of a sonant is rare, of a surd commoner, § 6. vattammi=*patre*, rehaī, 'shines' cf. Vedic *rebhati*, 'crackles,' etc., *rebhāyati*, 'shines.' bhāṇa, 'platter.' saṅkhasutti, 'mother of pearl.' This verse is

¹ KM. satāim, *wrong*.

² KM. nipphandā. pph is commoner.

³ pattammi.

⁴ W. valāā following majority of MSS.

⁵ Km. -ṭṭhidā, *wrong*. -

quoted by the Kāvya prakāśa and other works on poetics to illustrate *vyāṅgya*—the suggestive.

“Lo there gleams a crane quite motionless on a lotus leaf, like mother of pearl at the edge of a platter of pure emerald.”

Verse 8. attā ! taha ramañijjaṃ
amhaṃ¹ gāmassa mañḍaṇi-hūaṃ !
lua-tīla-vāḍi-saricchaṃ
sisireṇa kaṃ bhisinī-saṇḍaṃ !

attā cf. attīā in Mrcch. (p. 110). Commentators “mother-in-law.” Apparently used to any elder lady in the household, mother, elder-sister, etc. lua, ‘cut’ (= *luta for lūna). vāḍi, ‘garden’ (= vāḍi). cf. H. bhārā (vāḍa + ka-).

“Oh mother! so the mass of lotuses that was so delightful and the ornament of our village, the cold has made like a garden of cut sesamum.”

Thus the lady gives a hint to a lover. As to her precise meaning the paṇḍits differed. Some said the lotus-tank was to replace the sesamum garden as a meeting place, as people would be going and coming to harvest the sesamum. The frost-bitten lotuses would be deserted. Another view was, that neither place was suitable.

Verse 13. randhana-kamma-niṇṇie.
mā jhūrasu, ratta-pāḍala-suandhaṃ !
muha-māruaṃ pianto
dhūmāi sibi, ṇa paḍḍalai !

“Skilled in the work of destruction,” i.e. in love’s magic. jhūrasu, ‘be angry,’ √jvar or jūr, ‘get hot’ (because the fire does not burn). dhūmāi = dhūmāyate. The denominative -āya- becomes -āa-, so Mg. cilādi = cirāyati, Ś. sīdalādi = sīlalāyati; this -āa- often contracts to -ā- in M., etc. paḍḍalai ‘blazes’ (pra + jval). While the fire can drink in the breath of thy mouth, fragrant as red pāṭalas he will only smoke and not burst into flame, for then thou wouldst blow no more.

¹ KM. ahmaṃ, wrong.

Verse 16. amaa-maa gaṇṇa-sehara
 raṇṇi-muha-tilaa canda de chivasu |
 chitto jehi piaamo
 mamaṃ pi tehiṃ cia karehiṃ ||

Addressed to the moon. amaa-maa consisting of *amṛta*. de said to=*he*. chivasu imperat. of chivai, 'touch' ($\sqrt{kṣip}$), chitto p.p.p. of the same. cia (KM. reads via) a restrictive particle 'with these very hands.'

Verse 42. ārambhantassa dhuam
 Lacchi Maraṇaṃ va hoi purisassa |
 taṃ Maraṇaṃ aṇārambhe
 vi hoi, Lacchi uṇa ṇa hoi ||
 dhuam, 'certainly' (*dhruvam*). Lacchi=*Lakṣmī*.

Verse 49. thoam pi ṇa ṇisareī¹
 majjhaṇhe ua sarīra-tala-lukkā |
 āava-bhaṇa chāhi
 vi, tā pahia kiṃ ṇa viṣamasi ||

thoam, 'a little' (*stokam*). ṇisarei for ṇisarai (= *niḥsarati*); majjhaṇha, 'mid-day,' § 52. ua see v, 4.

-lukkā 'sticking to,' as explained in Skt. by *līna* : 'torn loose or torn out' = **lukna* connected with $\sqrt{luñc}$ (Pischel, § 466). Cf. Panj. luknā 'to be hidden.' āava 'heat' (*ātapa*). chāhi 'shadow,' not derived directly from *chāyā*, but from **chāyākī* > **chāyākhi* (aspiration, § 19) > **chāāhi* contracts to *chāhi*. (Pischel, § 255). pahia 'traveller.' viṣamasi (*vi + śram*). For short vowel cf. forms from \sqrt{kram} *nikkamaī*, Ś. *adikkamasi*, etc., so from *śram* M. JM. *viṣamaī*, etc., Ś. *viṣama*, pass. *viṣamiadu*.

At *mīddāy* the shadow does not move out, even a little way from the body—or but clings to the body—from fear of the heat—so traveller stay by me.

¹ KM. *ṇisarai*. Weber rejected this as against the metre. Later he adopted *ṇīti imā*.

Verse 76. ṇa vi taha viesā-vāso
 doggaccam maha jānei santāvaṃ |
 āsamsiattha-vimuho
 jaha paṇāṇo niattanto ||

viesā 'abroad' (*videśa*). doggaccam 'poverty' (*daurgatya*). vimuho 'indifferent to, without a thought of.' āsamsia 'desired' (*ā + śams*). paṇāi 'beloved' (*praṇayi*), -ano = jāno. niattanto 'returning' (*ni + vrt*).

Verse 81. addamsaṇeṇa pemmaṃ
 avei, aīdamsaṇeṇa vi avei |
 pisuṇa-jāna-jampīeṇa vi
 avei, emea vi avei ||

'Out of sight, out of mind' and 'familiarity breeds contempt.' avei = *apeli*. emea = *evameva* (Pischel, § 149).

Verse 94. suano jaṃ desaṃ alaṃ-
 -karei, taṃ cia karei pavasanto |
 gāmāsaṇṇ'ummūlia-
 -mahā-vaḍa-tṭhāṇa-sāricchaṃ ||

pavasanto (*pra + vas*). vaḍa 'fig-tree' (*vaṭa*). ummūlia 'rooted up.' The *rendezvous* is cancelled.

Verse 107. Goḷā-aḍa-tṭhiam pecchiūṇa
 (=KM. ii. 7). gaha-vaī-suam halia-saṇhā |
 āḍhattā uttariyaṃ
 dukkh'uttārāḥ paavīe ||

Goḷā = Godāvarī, -aḍa 'bank' (*taṭa*). -suam 'the son' of gaha-vaī (= *grhapati*). saṇhā 'daughter-in-law,' for commoner saṇhā contracted from *saṇuhā, cf. Paisāci sunusā = *snuṣā*. āḍhattā 'she began' (*ā + dhā*. caus. āḍhavaī with pass. āḍhappai p.p. āḍhatta). halia 'ploughman.' paavīe 'by a path.'

She wishes to see if he will help her

Verse 115. savvattha disā-muha-pasarīehi
 (=KM. ii. 15). aṇṇoṇṇa-kaḍaa-laggehiṃ |
 challim va muai Vimjho
 mehchi visamghaḍantehiṃ ||

challim 'mantle, skin.' muai (✓*muc*). meha 'cloud.' ka-
daa 'slope,' etc. (*kaṭaka*). *vi + sam + gha* 'dispersing.'

The end of the rains.

Verse 128. mahu-māsa-māruāhaa-
(=KM. ii. 28). -mahuara-jhamkāra-ṇibbhare ranṇe
gāi virah'akkharāvaddha-
-pahia-maṇa-mohaṇam govī

In a forest full of the buzzing of bees carried by the vernal
zephyr there sings of love in absence maddening to the
traveller's heart, the maiden with the kine.

Verse 171. Goḷā-ṇaṇe kacche
(=KM. ii. 71). cakkhanto rāiāi pattāim
upphaḍai makkado khokkhei
a potṭham a pitṭei

On the bank of the Goḷā river,' cf. 107 above. cakkhanto
pres. p. cakkhai = *jakṣati* 'devours,' cf. Marathi, H. ✓ *cākh*.
rāiā. 'mustard,' *rājikā* H. rāi. makkado 'ape' (*markaṭo*). uppha-
ḍai KM. gives *-utpatati* which should = upphaḍai. Weber suggests
✓ *sphaṭ* related to *sphu*, cf. *phuḍai* *phidai*. khokkhei 'snarls'
deśi word. potṭham 'belly'? *-proṣṭham* 'bench or stool.'
pitṭei 'crams' *deśi*. Weber suggests a connection with
✓ *piṇḍ*.

"On the bank of the Goḷā river, devouring the leaves of
black mustard, there leaps the monkey, snarls and stuffs his
belly."

Māhārāṣṭrī.

Extract No. 10.

Verses from Śakuntalā.

(a) Spring song in Prologue.

īsi-cumbiāim¹ bhamarehim suumāra-kesara-sihāim
odaṃsaanti² daamāṇā pamadāo sirisakusumāim

¹ īsi = *īśadīśat*.

² (*ava + taṃs*).

(b) Grief at Sakuntalā's departure.

Ullalia-dabbhakavalā¹ mai pariccatta-ṇaccanā² morā
osaria-panḍu-vattā³ muanti aṃsūiṃ va⁴ laāo ||

(c) Act III, Śakuntalā reads the verse she has composed at her friend's bidding

Tujjha ṇa āṇe hiaaṃ, mama uṇa maṇṇo divā a
rattim ca |
ṇikkiva dābaī baliṃ tuha hutta-maṇorahāi aṅgāiṃ ||

ṇa āṇe 'I do not know,' cf. No. 9, verse 1. maṇṇo Monier-Williams reads kāmo. ṇikkiva 'cruel' *niṣkrya*. dābaī comm. gives *tāpayati*. Pischel (p. 154) says, not exactly *tāpayati* but Marathi dābṇē, Gujarāṭi dābavū Urdu dābnā 'to press, compress' (M.W. tabei, i.e. tavei = *tapayati*). baliṃ (*balīyaḥ*). hutta 'facing' Comm. '*abhimukha*.' Derivation uncertain. With numerals M. huttaṃ AMg. khutta = *kṛtvāḥ*. M.W. reads vutta = *vṛtta*. -āi gen. sing. divā a = *divā ca*.

"Thy heart I know not, cruel one, but day and night does Love grievously afflict my limbs, whose desires are fixed on thee."

(d) Act V. Hamsapadikā is overheard singing.

Ahiṇava-mahu-loluvo tumam
taha paricumbia cūa-maṇjarim
kamala-vasaī-metta-ṇivvuo
mahuara vīsario 'si ṇaṃ kahaṃ ?

loluvo 'greedy,' Bengal version has loha-bhāvio. cūa 'mango.' metta § 69. ṇivvuo (*nir + vṛt*), M.W. reads ṇivvudo

¹ Ullalia, *deśi* word (cf. H. ulṭnā, ulālnā). *udgalita* is an explanation, hence the Pkt. reading *uggalia*. (Pischel's edn., p. 191.) -kavala 'mouthful.' mai 'doe' as in Pischel's edn. Devanāgarī MSS. have mīṇo. Boehtlingk conjectured miā 'deer.'

² -catta = *tyakta*. ṇaccanā, cf. H. nācānā. morā 'peacocks,' Pischel morī 'a peahen.'

³ osaria (*ava + sy*). vatta 'leaf,' muanti (*muc*).

⁴ Pischel, Bengali version reads aṅgāiṃ va. Devanāgarī MSS. have assūṇi vā. Boehtlingk conjectured aṃsū-. 'aṣṣūṇi (for assūṇi) vā laāo' is Śaur not Māhā. The reading above aṃsūiṃ va laāo suits dialect, metre and meaning. aṃsu, §§ 49, 64. laā, § 12.

which is Śaur. mahuara 'bee.' visario 'forgotten.' M.W. has vimharido. He supports this by Vararuci iii. 32, by which vimhaa, etc., cf. § 47. But -ido is not M. M. has vīsarīa, visaria. Ś. visumarida (JŚ. vīsarīda, JM. vissariya, dialectic vimharia), cf. Hindī bisarnā. The past part. is active in meaning.

(e) Act VI. (MW. p. 230, Pisch. p. 120).

Arihasi me cūaṅkura diṇṇo Kāmassa gahia-cāvassa
saccavia-juai-lakkho paṇcabbhahio saro houṃ.

gahia=Śaur.gahida, cāva 'bow.' saccavia, past part. of saccavai=*satyāpayati* 'make true, verify, contract.' juai=*yuvati*. paṇca+*abhy-adhika*. houṃ 'to be.' M.W. differs, for arihasi houṃ he has hohi 'be,' and begins with tuṃ si mae "Thou art offered by me to"; for saccavia the easier pahia-jaṇa, cf. Megh. 8. *pathika-vanītāh*.

"Oh mango-sprout, given by me to Kāma grasping his bow, do thou become the best arrow of his five, with contracted maidens as thy mark."

Māhārāṣṭrī.

Extract No. 11.

Mṛcchakaṭikam.

(a) (Verse 19).

Vicalāi neurajualaṃ, chiḥḥanti a mehalā maṇi-kkhaia
valaā a sundaraarā raṇaṅkura-jāla-paḍibaddhā.

neura, regular Pkt. for Skt. *nūpura*; from a form **nepūra* cf. *keyūra*, Pkt. *keūra*. (P. § 126). *chiḥḥanti*, pass. (*chid*). *khaia* (*khac*). *sundaraara*=Śaur. *sundaradara*. *raṇa* § 51.

(b) Act II. Karnaṇpūraka (verse 20).

Āhaṇiūṇa sarosaṃ taṃ hatthiṃ Viñjha-sela-siharābhaṃ
moāvio mae so dantantara-saṃṭhio parivvājao.

āhaṇiūṇa gerund (*ā+han*). Viñjha, § 35. sela=*saila* [H.P. edition reads "saila" which is not Prakrit. vide Pischel, gr. § 60]. moāvio past part. causal (*muc*). ṭhio § 38. *parivvājao* 'mendicant.'

- (c) Act IV (verse 30). The Vidūṣaka mocks at Vasantasena's mother.

sīhu-surāsava-mattiā
eāvattham gaā hi attiā,
jai marai ettha attiā,
hoi siāla-sahassa-pajjattiā.

sīhu 'rum' (*sīdhu*). surā 'wine, etc.' āsava 'intoxicating drink made from uncooked vegetables and water,' 'toddy.' eāvattham = *etad* + *avasīhām*. attiā 'mother,' vide M.W. Dic. *sub* attā, apparently a non-aryan word. pajjattiā 'sufficiency (*paryāptikā*). "She would make a good meal for a thousand jackals." Texts read gadā and bhodī, these are Śaur. forms.

Māhārāṣṭrī.

Extract No. 12.

Karpūramañjarī.

- (a) Act II. Verse 10.

nīsāsā hāra-laṭṭhi-sarisa-pasaraṇā candaṇ-uccoḍakārī,
caṇḍo dehassa dāho, sumaraṇa-saraṇā hāsa-sohā muhammi,
aṅgaṇam paṇḍu-bhāvo diha-sasi-kalā-komalo; kiṃ ca tīe
nīccam bāha-ppavāhā tuha, suhaa, kae hōnti kullāhi tullā.

nīsāsā 'sigh.' laṭṭhi 'a lāṭhī,' also 'a necklace string' ["escape like pearls from off their string" Lanman.] uccoda 'withering,' *cuḷ* meaning not certain; *cuḷ* is said to mean 'split off' or 'grow small.' Perhaps the sandal 'throws out' fragrance owing to the moist heat of the sighs. caṇḍo 'fierce.' sumaraṇa-saraṇā "has memory as its refuge." tuha kae 'for thee.' suhaa = *subhaga*. kullā 'river-canal.' tulla 'equal to.' bāha (*vide* p. 84).

- (b) The Jester's rejoinder. (Verse 11.)

Param jōṇhā uṇhā, garala-sariso candaṇa-raso,
khaa-kkhāro hāro, raṇi-pavaṇā deha-tavaṇā,
muṇālī bāṇālī, jalai a jala-ddā tapu-laā
varitṭhā jaṃ diṭṭhā kamala-vaṇā sā su-ṇaṇā.

jōṇhā 'moonlight.' uṇhā § 47. garala 'poison.' khaa 'a wound.' khāra 'alkali,' *kṣāra*. -tavaṇā (*tap*). jalai 'blazes.'

jala-dda, 'running with water.' taṇu-lāṣ 'body-creeper,' § 12. varitṭhā 'the choicest maid.'

Note the internal rhymes.

(c) Verse 25.

Ñisagga-caṅgassa vi māṇusassa soḥā samummilāi bhūsaṇehiṇ
maṇiṇa jaccāṇa vi hiraehiṇ vihūsaṇe laggaī kā vi lacchī.

ñisagga 'nature' (*ni + sṛj*). caṅga "handsome," cf. Pan-
jābi caṅgā 'good.' maṇiṇa for maṇiṇaṃ, gen. plur. jaccāṇa,
gen. plur. 'genuine' (*jātya*). lacchī = *lakṣmī*.

(d) Describes the swinging of the Heroine. (Verse 32.)

Raṇanta-maṇi-ṇeuraṃ jhaṇa-jhaṇanta-hāra-cchaḍaṃ
kaṇakkaṇia-kiṅkiṇi-muhalā-mehalā-ḍambaraṃ
vilola-valaāvali-jaṇia-mañju-siñjā-ravaṃ
ṇa kassa maṇa-mohaṇaṃ sasi-muhā hindolaṇaṃ.

raṇ 'to tinkle.' jhaṇajhaṇ 'to jingle.' chaḍā 'mass-lustre.'
kaṇa-kkaṇ 'to ring' (*kvan*). kiṅkiṇi 'bell.' muhala 'noisy.'
§ 26 *mukhara*. ḍambara 'mass-noise.' siñjā 'jingle.' sasi-
-muhā 'moon-faced -maiden.' Lanman describes this stanza
as "a 'tour de force' in the use of imitative words," p. 255.

(e) Even the Jester waxes eloquent, and describes the swing-
ing in eight verses concluding: (Verse 40)

Ia eāi vilās-ujjalāim dolā-pavaṇca-cariāim
kassa ṇa lihaī va citte ṇiṇṇo kandappa-cittaaro?

ia 'thus' related to iti. eāi = Śaur. edāim. pavaṇca 'dis-
play,' *prapaṇca*. citta 'heart.' citta-aro 'picture-maker.'

(f) Act III, Verse 2.

Maragaa-maṇi-gutthā hāra-laṭṭhi vva tārā
bhamara-kavaliāntā mālaī-mālia vva |
rahasa-valia-kaṇṭhaṃ tia diṭṭhi varitṭhi
savaṇa-paha-niviṭṭhā māṇasaṃ me pavitṭhā |

guttha strung' (*gumph*). tārā 'bright.' kavalia 'eaten,
sucked.' anta 'end.' rahasa 'impetuously.' valia 'turned
round.' savaṇa 'ear' (*śru*). paha = *patha*.

(g) Verse 31. The Heroine's composition.

Maṇḍale sasaharassa gorīe danta-pañjara-vilāsa-coraē
bhāi lañchana-mao phurantao keli-koila-tulaṃ dharantao.
sasa-hara 'hare-bearer=moon.' danta 'ivory.' bhāi 'is
bright' ["appears in all its beauty"]. -mao 'antelope.'
phurantao 'manifest' (*sphur.*) -tulaṃ 'likeness.'

(h) Act IV, Conclusion. "*Bharata-vākyaṃ.*"

Aṇḍiahaṃ viphuranto maṇṣi-jaṇa-saala-guṇa-viṇāsa-aro
rittattana-dāvaggi viramaū kamalā-kaḍakkha-variseṇa.
maṇṣi 'clever, learned.' rittattana 'emptiness—Poverty.'
dāvaggi 'forest-fire.' Kamalā=Lakṣmī. kaḍakkha 'side-long
glances.' varisa 'rain' § 57.

Māhārāṣṭrī.

Extract No. 13.

Ratnāvalī.

(a) Act I. Madanikā sings.

Kusumāha-piya-dūao maṭṭāia-bahu-cūao
siḍhilia-māṇa-ggahaṇao vāā dāhiṇa-pavaṇao.
viraha-vivadḍhia-soao kaṅkhia-pia-aṇa-melao
paḍivālaṇāsamatthao tammai juvai-satthao.
iha paḍhamam mahumāso jaṇassa hiaāim kuṇai maūāim
pacchā vijjhai kāmo laddha-ppasarehiṃ kusuma-bāṇehiṃ.
vāā 'blows.' dāhiṇa 'south,' dakkhiṇa becomes *dākhhiṇa
by lengthening the vowel, hence dāhiṇa by § 13. Cf. 'Deccan'
and H. dāhinā 'right.' kaṅkhia 'longed for.' pia-aṇa 'lovers,'
vālaṇa (*pāl*). asamatthao 'unable.' satthao 'troop.' kuṇai
'makes.' maūa 'tender' (*mṛduka*). pacchā § 38. vijjhai (*vidhya-*
ti) § 35. laddha-ppasara 'unimpeded.'

"The south wind blows, sweet messenger of Love, making
many a mango blossom, and dissolving fits of sulky temper.
With pang's increased by separation, longing for union with
their lovers, a troop of ladies is faint with love, incapable of
defence. First comes the month of sweetness and softens
mortals' hearts, then Love wounds them with his flowery
arrows unimpeded."

(b) Act IV. The Magician.

Paṇamaha calaṇe indassa indaālammi laddhaṇāmassa,
 taha aḷja-Sambarassa vi mādā-supadittḥia-jaṣassa.
 kiṃ dharāṇe miaṅko āāsa mahiharo jale jalaṇo,
 majjhaṇhammi paoso, dāviḷjaū dehi āṇattim.

paṇamaha, imperat. (*pra+nam*). calaṇe, masc. acc. plur. for Skt. neut. indaāla (*indrajāla*) 'illusion.' padittḥia (*prati+sthā*). jaṣa 'renown.' āāsa 'sky.' jalaṇo (*jval*). majjhaṇha § 52. dāviḷjaū, imperat. pass. caus. (*dā*) 'let it be caused to be given-demanded.' āṇattim (*ā+jñā*).

"Revere the deeds of Indra, who takes his name from sorcery, so also those of worthy Śambara whose renown is well established by his magic. What shall it be? moon on the ground, earth in the sky, or flames in water? or dusk at noon? give your commands."

(c) Kiṃ jappiṇa bahuṇā, jaṃ jaṃ hiaṇa mahasi sanda-
 ttḥum,

taṃ taṃ daṃsemi ahaṃ guruṇo manta-ppahāveṇa.
 mahasi 'desirest.'

(d) Hari-Hara-Bamha-ppamuhe deve daṃsemi devarāaṃ ca,
 gaṇaṇmī Siddha-Viḷjāhara-vahu-sattham ca ṇaccantam.

Bamha, cf. § 52. deve. acc. plur.

[There is very little Māhārāṣṭrī in this play. Note its simplicity, and the great contrast with the decadent Camphor Cluster which uses the same motif of the magician producing a vision of the Heroine, by bringing on the lady herself.]

Māhārāṣṭrī.

Extract No. 14.

Setubandha or Rāvaṇavaho.

Bk. I. Verse 57. How the monkeys crossed the mountain streams.

Bolanti a pecchantā paḍimā-saṃkanta-dhavalā
 ghaṇa-saṃghāe |

phuḍa-phadīha-silā-saṃkula-khaliōvari-patthie via
 nai-ppavahe ||

✓bol 'pass, cross,' cf. boleī 'passes (the time).' M. pecchāī = Ś. pekkhadi § 40. pecchantā, nom. plur. pres. part. paḍimā-saṃkanta- 'reflected.' saṃghāe, acc. plur. § 86. khalia = Ś. khalida. patthia = Ś. patthida (*pra-sthā*). -ppavahe = *pravāhān*.

"And they cross the streams of rivers that they see reflecting masses of white clouds, as if trickling through and running over a welter of clear crystal rocks."

Bk. VII. Verse 56. The waves splash on high as the monkeys drop in the mountains.

Utthaṅghia-duma-ṇivahā giri-ghā'-uvvatta-mucchia-
mahā-macchā,
velā-sela-kkhalīā uddham bhijjanti uahi-ḷala-kallolā.

utthaṅghia. Comm. = *uttambhita* (*ut + stambh*). This is regularly in M. *uttambhia*, Ś. *uttambhida*. *uvvatta* (*ud + vrt*). *mucchia* 'stunned,' *maccha* § 56. -*kkhalia* (*skhal*). *bhijjanti* pass. of *bhid*. *uahi* 'ocean.'

"Supporting a multitude of trees, with mighty fish turned over stunned by the impact of the mountains, the ocean billows break on high checked by the rocks of the shore."

Bk. VIII. Verse 3. The sea subsides.

Giri-saṃkhoha-vimukkā jhīṇā appatta-paḍhama-gamaṇ-oāsa,
mand-andolaṇa-maūā gaāgaā coia samudda-salila-uppiḍā.

saṃkhoha = *saṃkṣobha*. *vimukka* (*vi + muc*). *jhīṇa* § 40. *apatta* (*a + pra + āp*) *paḍhama* § 20. *oāsa* = *avakāśa*. *maūa* = *mṛduka*. *coia* 'like.' *uppiḍā* 'bursts, jets.'

"The jets of sea-water when freed from the shock of the mountains do not mount so high as before, but subside, and oscillate in a slow and gentle swing."

Verse 6. Mingled spoil of land and sea.

Mottā-ghaḍanta-kusumaṇ sama-maragaa-vatta-bhaṅga-
bhariāvattam,
vidduma-milia-kisalaam sa-saṅkha-dhavaḷa-kamalaṇ pasam-
maī salilaṇ.

mottā 'pearl.' ghaḍanta, pres. part. (*ghaṭ*) 'being joined with.' maragaa 'emerald' § 12. vatta 'leaf.' āvattam (*ā + vṛt*). vidduma 'coral.' pasammai (*pra + śam*)

"Quiet grows the water, blossoms united with pearls, the whirlpool filled with fragments of leaves and emeralds, buds mingled with coral, white lotuses with the Triton's shells."

Verse 14. Weariness of the workers—(Sugrīva speaks to Nala).

Khavio vāṇaraloo dūrattḥia-virala-pavvaam mahi-vedham,
ṇa a disai seu-vaho, mā hu ṇamejja guruam puṇo Rāma-
dhaṇum.

Khavio 'exhausted' (*kṣap* caus. of *kṣi*). pavvaa 'mountain.' mahi 'earth.' vedha = *veṣṭa* 'enclosure' § 38, cf. M. vedhia, Śaur. vedhida, Comm. gives the meaning as *mahī-prṣṭham*. disai = *dr̥śyate*. -vaho = *-patho*. ṇamejja, opt. 3rd person sing. or plur.

The Comm. is uncertain whether -dhaṇum is nom. or acc.

(a) Nom. then neuter, 'may Rāma's bow not bend,'

(b) Acc. 'let not him (i.e. Rama) bend Rāma's bow.' Comm. suggests *namayata* but ṇamejja is not 2nd person plural.

"The monkey-people are exhausted, the surface of the earth has mountains left, but few and far between, yet the mole of the Bridge is not in sight. so let not Rāma's bow bend heavily again."

Verse 20. Nala's reply.

Khavio pavvaa-nivaho ḍḍiam va rasā-alam dhuo vva sa
muddo,

ḍḍiam va pariccattam ajja va saṃbhāvaṇā tuham niv-
vūdhā.

pariccattam (*pari + tyaj*). Comm. *vā* is affirmative. After ajja one Comm. would prefer to read *vi*.

"A multitude of mountains has been exhausted, the surface of the earth may be torn up, the sea may be agitated, and life despaired of, but now must your design be carried out."

¹ Comm. says samudra-tādanāya, 'to chastise the sea.'

The Rākṣasas show Sītā a vision of Rāma's severed head.—
Bk. XI. Verse 61, p. 345.

Pecchai a sarahas-ôharia-maṇḍalaggâhighāa-visama-cchinṇam,
dūra-dhaṇu-saṃghiañcia-sara-puṅkhālidha-sāmaliaāvāṅgam,
oharia, past part. (ava + hr) maṇḍalāgra 'scimitar.' ahighāa
(abhi + han). saṃghiañcia = samhita + āñcita § 65. sara-puṅkha
'shaft of arrow.' ālidha (ā + lih) = *āligdha. avāṅga 'eye-
corner' § 17. The object of pecchai comes in verse 69.
—"Rāma-siram."

"And Sita saw (a human head) rudely lopped, hacked off
with a scimitar's stroke, the corners of the eyes darkened by
the shaft of the arrow set to the bow and drawn far back."

Verse 62. nivvūḍha-ruhira-paṇḍura-maūlanta-cchea-
māsa-pellia-vivaram,
bhajjanta-paḍia-paharaṇa-kaṇṭha-cchea-
dara-lagga-dhārā-cuṇṇam,

niv-vūḍha = (nirvyūḍha). maūlanta lit. 'budding' (mukula)
§ 71. chea 'the cut.' pellia through *pelia *peria = prerita.
Comm. gives the meaning as mudritam, 'sealed up.' bhajjanta
part. from bhajjai 'is broken.' dara 'a little.'

"The dust of the sword-edge clung to the cleft hewn in its
neck where the weapon fell breaking in pieces, while the pale
bloodless flesh at the wound had shrivelled and sealed the hollow
thereof—"

Verse 63. niddaa-saṃdatṭhāhara-mūl-ukkhitta-dara-
diṭṭha-dāḍhā-hīram,
saṃkhāa-sonia-paṅka-paḍala-pūrenta-
kasaṇa-kaṇṭha-ccheaṇi,

niddaa 'ruthless.' saṃdatṭha (saṃ + damś). ahara = adhara.
ukkhitta (ut + kṣip). dāḍhā 'tusk,' § 65. saṃkhāa Comm. = sam-
styāna 'coagulated' from the rare root styai. Rather from a
past part. saṃ-styāta through *saṃskyāta. kasaṇa = kṣṇa.

"A tooth of adamant is slightly visible at the raised base
of the lower lip, ruthlessly bitten through, and the dark
neck-wound is filled with a muddy film of blood congealed."

Verse 64 *ṇisiara-kaa-ggahāṇia-ṇilāḍa-aḍa-ṇatṭha-*
 bhiuḍi-bhumaā-bhaṅgam,
 galia-ruhir-addha-lahuam aṇahia-ummil-
 latāraam Rāmasiram !

ṇisi-ara = **niścara*. *kaa-ggaha* 'hair-seizing' (*kaca*-). *āṇia* = *āṇia*. *ṇilāḍa* 'forehead' also *ṇalāḍa*, Pāli *nalāṭa* or *lalāṭa* and with metathesis *M. ṇaḍāla* or *M. Ś. ṇiḍāla*. *Apā. ṇiḍalā* (Pischei § 266). *-aḍa* = *tata*, *bhiuḍi* Comm. = *bhrukūṭi* really = *bhr-kūṭi*, which occurs. *AMg. bhiguḍi*. The forms *bhuuḍi huuḍi* Pischel says are incorrect. (P. § 124). *bhumaā* 'brow.' *aṇahiaa* means *ahydaya* cf. *aṇamilia* = *amilita*, *aṇadihara* = *adīrgha*. *ummilla* = **unmīlṇa* = *unmīlita*.

"The frown that furrowed its brows had faded from its broad forehead, for the demons brought it with a grip of the hair—lighter by half with the blood poured forth, with its orbs open but devoid of soul—the head of Rāma."

Sītā's Lament.

Verse 75 (p. 350).

Āvāa-bhaa-aram cia ṇa hoi dukkhassa dāraṇam nivvahaṇam,
ṇam mahilā-viḥattham diṭṭham sahiam ca tuha mae avasāṇam.

Āvāa = *āpāla*. *cia* (*AMg. ciya*), *ccia* after vowels, means *eva* : also *cea*. (*caiva* cf. *ṇeṇa* = *naiva*). *viḥattham* = *bībhatsam*. *sahiam* 'endured.'

'Though frightful in its onset the end of sorrow is not so terrible, if I can view a sight loathsome to women and endure thy death.'

Sītā not knowing that the vision is unreal, marvels that she should continue to exist. The commentary takes *mahilā-viḥattham* to mean 'a cause of reproach among women.'

Verse 76. *vāh-uṇham tujjha ure ṇam mocchihimi tti*
 samṭhiam maha hiae,
 ghara-niggamaṇa-paattam sāhasu tam
 kammi nivvavijjaū dukkham ?

vāha or *bāha* "tear." *uṇham* 'hot.' Text has *uhṇam*, incorrect. *tujjha* this oblique base of *tuam* survives in *H. tujh ko*; it comes from **tuhyam* analogous to *mahyam* *ure* loc. of

uro 'breast.' 'mocchihimi. Fut. of *muc*, also *mocchaṃ*.
 thia § 12. *paattaṃ*=*pravṛttaṃ*. *sāhasu* 'tell' imperat. *śās*.
kammi loc.=Śaur. *kassim*. *niv-vaviṣṣāu* (*nir+vap*) pass.
 imperat. 'let it be poured out.'

"It was fixed in my heart from the moment of leaving home, that I would dissolve my sorrow with hot tears on thy breast. Now tell me, where shall my grief be out-poured?"

Verse 77. *virahammi tujjha dhariaṃ dacchāmi*
tumaṃ ti jivianaṃ kaha vi mae,
taṃ esa mae diṭṭho phaliā vi maṇorahā
ṇa pūrenti mahaṃ.

dacchāmi 'I shall see,' also *dacchimi* and *dacchaṃ*; Śaur. uses *pekkhissaṃ*. *kaha vi*=*katham api*, *kahaṃ* is commoner. Final *anusvāra* in pronouns and adverbs tends to be optional. So *mahaṃ*=*maha*. *esa*=*eso*. *esa* is used freely, according to Hemacandra, for all genders. *sa* on the other hand is rare.

"In separation from thee my life was barely stayed by the thought of seeing thee. Now I see thee thus, my desires though bearing fruit bring no satisfaction."

Verse 78. *Puhavi hohii paḷ bahu-purisa-visesa-cañcalā Rāasiri,*
kaha tā mahaṃ cia imaṃ nīsāmaṇṇaṃ uatthiaṃ
vehavvaṃ.

Puhavi 'Earth,' Śaur. *Puḍhavi*, oblique forms in *-ia* are common in M. *paḷ*=*paṭiḷ*. *hohii* "will be." 'tā=Vedic *tāt*.
nīsāmaṇṇaṃ=*nīśāmaṇyam*. *uatthia* (*upa+sthā*). *vehāvvaṃ*
 'widowhood.'

"Of the Earth there will be a Lord. Royal Fortune is fickle with many distinguished men, so why falls absolute widowhood on me alone?"

[Earth and Royal Fortune are regarded as the other wives of Rāma. 'Absolute,' lit. having nothing in common (with those other two.)]

Verse 79. *Kiṃ ea tti palattaṃ visa-ummillehi loṇehi a*
diṭṭhaṃ,
vialia-lajjāe mae phuḍaṃ Nāha tuha muhaṃ t
paruṇṇaṃ

eam ti (Śaur. cdaṃ ti) is more usual. palattam = *pralaptam. visa meaning *viśama*; reading should apparently be visam-ummill°. vialia (vi + gal). phuda § 38. parunṇam (pra + rud) past. part. by analogy with *bhid*, *bhinna*; *chid*, *chinna*, etc., Śaur. rudida.

“‘What is this?’ I cried, and looked with obliquely opened eyes, then casting modesty aside I shrieked. ‘Clearly it is thy face, my lord.’”

Verse 80. Sahio tuḷḷha vīoo raṇi-arihi samaam saḷhi va
vuttham,
daṭṭhum tumam ti hottam jai ettāhe vi jiviam
vialantaṃ.

vīoo ‘separation’ § 9. vuttham = *vyuṣṭam ‘dawned.’ Pischel § 303, *vastam with a > u. daṭṭhum = draṣṭum. hottam = hontam pres. part. of hoī. ettāhe (Comm. = *idānīm*) cf. ettio ‘so much’? *ettāḍṣe *ettāise *ettāhe cf. Apa. taisa for tārisa and M. divaha for divasa. Hottam and vialantaṃ are used in the sense of the conditional, cf. the Hindi usage, agar hotā.

“Separation from thee I endured with female demons as friends—it dawned, with the stars as companions—were it only to see thee, then would my life melt away.”

Verse 81 Jāe paraloa-gae tumammi vavasāa-matta-suha-
daṭṭhavve
harisa-chāṇe vi maham daḷḷhaī ādiṭṭha-Dahamuha-
vahaṃ hīaam.

matta = *mātra* commonly mēṭṭa § 69. daṭṭhavva = draṣṭa-
vya. -chāṇe Comm. = *sthāne*; this should be (t)thāne, or perhaps we should read harisa-cchāṇe. chāṇa = *kṣāṇa*, but this generally means ‘festival,’ ‘moment’ being *khāṇa* (Pischel, § 322).

“Now that thou hast gone to the other world, and I may see thee with joy though only through tribulation, in place of that joy my heart burns, not to have seen the slaying of the Ten-Headed demon.”

Verse 82. Vāhaṃ ṇa dhaṇṇeī muhaṃ āsābandho vi me ṇa
rumbhaī hiaaṃ,
ṇavari a cintijjante ṇa viṇajjai keṇa jiviam saṃ-
ruddhaṃ.

rumbhai means *ruṇaddhi* (*rudh* forms *rundhaī*); this is from a root **rubh*, analogous to *libbhaī=lihyate* from a root **libh* (Pischel §§ 266, 507). *ṇavari* "thereupon," some say from *na pare*, Pischel disputes this (§ 184): cf. *navaraṃ* "only." *cintijjante* pres. part. pass. *vi-ṇajjai* pass. (*vi + jñā*).

"My face bears no tear, even the bond of hope does not stay my heart, and when it is considered, it is not seen by what my life is restrained."

Verse 83. Boliṇo maara-haro majjha kaṇṇa maraṇaṃ pi de-
paḍivaṇṇaṃ,
nivvūḍhaṃ Nāha tume ajja vi dharai akaṇṇuaṃ
maha hiaaṃ.

Boliṇo 'passed.' Form appears to be pres. part., cf. *melīṇa* from *melai (mīl)*. *maara-hara* 'home of sea-monsters.' *paḍivaṇṇaṃ (prati + pad)* *akaṇṇua* cf. *savvaṇṇu* § 69.

"For my sake thou didst cross the ocean and incur thy death. Thou hast gone my lord, and yet my ungrateful heart survives."

Verse 84. Uggāhihi Rāma tumaṃ guṇe gaṇeūṇa purisa-maio
tti jaṇo,
galia-mahilā-sahāvam sambhariūṇa a mamaṃ ṇiatti-
hii kahaṃ.

uggāhihi 'will sing.' *gaṇeūṇa* 'counting.' gerund. *ṇiattihii*. Fut. caus. (*ṇi + vṛt*). *bhariūṇa* 'remembering' gerund from *bharai*; **mbharai* **mharai=smarati* Śaur. *sumaredi*, *sumaria* *kahaṃ* 'story.'

"Folk will sing of thee, Rāma, counting thy virtues as of one made of valour, and remembering me that missed a woman's nature they will change the story."

Verse 85. Tuha bāṇukkhaa-ṇihaaṃ dacchimmi Daha-kaṇṭha-
muha-ṇihāṃ ti kaā,
maha bhāadhea-valiā vivarā-huttā maṇorahā pal-
hatthā.

ukkhāa for ukkhāa 'destroyed.' ṇihāa (*ni+han*). dacchimi or dacchāmi have better authority (see v. 77 above). ṇihāa = *nighāta*. vivarā = *vi+parāṇi-huttā*, Comm. = *mukhā*, this has the same meaning, but the form is like AMg. khutta for *kr̥tvah* as with numerals (Pischel § 206) cf. AMg. aṇanta-khutta 'endless times, endless-ly'; *k* becomes *kh* becomes *h*, cf. ṇihāsa § 19. palhattha, Comm. = *pariyasta* 'upset,' but that would be pallattha (*r* assimilates *y* and becomes *l*). palhattha = **prah-lasta* from root *hlas* = *hṛas* to diminish.

"Those wishes of mine, that I might see Ten-necks with his faces smashed, destroyed and struck down by thy arrow, have gone awry reversed by destiny and come to nought."

Verse 86. Jaṃ taṇuammi vi virāhe pemā-bandheṇa saṅkaī
jaṇassa jaṇo,
taṃ jāṃ ṇavara imaṃ peccantīe a tārisaṃ maj-
jha phalaṃ.

taṇua 'short.' pemā- = *premā*-, pemma is commoner § 68. ṇavara, Comm. = *kevalam*, means "only," cf. ṇavari v. 82 above, Pischel's objection (§ 184) to the derivation from *na param* 'no more,' i.e. that the *anuvāra* appears to be secondary; is not conclusive

"What a body dreads through love of another, even in a tiny separation, such a dread result has come to pass for to me only gazing at this sight."

Bk. XV. Verse 94. Happy return to Ayodhyā.

Ghettūṇa Jāṇa-taṇaṃ kaṇṇa-latthiṃ va hua-vaḥammi
visuddhaṃ,
patto puriṃ Raghuvāī kām Bharahassa sapphalāṃ anu-
rām.

Ghettūṇa 'taking' cf. ghettum § 136. latthi (Hindi lāṭhi) the equation with *yaṣṭi* is curious. kām = Ś. Mg. kāduṃ Śaur.

also has karidum, sapphalam, Comm.=saphalam, but this would be sapphalam (§ 5), rather=sat-phalam

"Taking Janaka's daughter, purified in the fire like a staff of gold, Raghupati arrived at the city, to give good fruits to Bharata's loving kindness."

Jain Māhārāṣṭrī.] Extract No. 15.

Māṇḍiya.

[Jacobi's Selected Stories, No. IX.]

Vennāyade nayare¹ Maṇḍio nāma tunṇāo² para-davva-hara-na-pasatto āsī. so ya dutṭha-gaṇḍo mi tti jāne pagāsento jānu-desena nīccam eva addāvaleva-littena baddha-vaṇa-paṭṭo³ rāya-magge tunṇāga-sippam uvajivai. cakkamanto vi ya daṇḍa-dhariṇaṃ pāeṇaṃ kilimmanto kaḥaṃci cakkamai.⁴ rattim ca khattaṃ khaṇiūṇa davvajāyaṃ ghetṭūṇa—nagara-saṇṇihie ujjāṇ'ega-dese bhūmi-gharaṃ, tattha nikkhivai.⁵ tat-

¹ Vennāyada or Bennāyada (*Bennāda*) a town in Western India. The letter *y* in this section represents the *laghuprayatnayakōra y* not the strong *y* (vide p. 9). nayara, hence in many modern names = -nair, -ner.

Jacobi reads with his MSS. uvajivati cakkamati, etc. The more regular forms uvajivai, cakkamai, etc., have been inserted for the benefit of the student.

In AMg. JM. JŚ. single *n* can remain at the beginning of a word and double *nn* in the middle. The MSS. vary.

² tunṇāo or tunṇāgo appears to mean a 'beggar' with an implication of rascality. Exact derivation uncertain, but evidently connected with *tūrṇa* as in *tūrṇa-ga* a 'swift goer.' pagāsento pres. part. of pagāseī "shows" (*pra + kās*). For *k > g* compare AMg. Asoga (§ 11).

³ dutṭha=*duṣṭa*. gaṇḍo has a variety of meanings in Sanskrit including "cheek," "pimple," "rhinoceros"; for Prakrit Hemacandra gives *vanam* ('abundance'?) *īdāṇḍa-pāśiko* M.W. 'policeman,' Jacobi (for this passage) 'nightwatchman,' 'beggar', (Probably slang), *laghu-mṛgo* (?) and *nāpitaḥ* 'barber.' adda 'damp' (*ārdra*). avaleva 'ointment. (ava + lip). littā 'smeared.' vaṇa 'wound' (*vraṇa*). -paṭṭa 'bandage' whence *paṭṭikā* modern paṭṭī. This context suggests that dutṭhagaṇḍo is bahuvrīhi and means 'one with a bad boil.' The trick is still familiar enough.

⁴ cakkamai 'goes in circles,' 'wanders.' pāeṇa 'with his foot.' Kilimmanto pres. part. kilimmai 'gets weary' (*klam*).

⁵ khattaṃ 'hole.' -jāya (*jāta*) "quantity." -saṇṇihie 'in the vicinity' (*saṇ + nidhū*). egadesa "portion," cf. § 11.

tha ya se bhagiṇī kaṇṇagā ciṭṭhai. tassa bhūmi-gharassa majjhe kūvo. jaṃ ca so coro davveṇa palobheum¹ sahāyaṃ davva-voḍhāraṃ āṇei, taṃ sā se bhagiṇī agaḍa-samīve puvva-natthāsane nivesium pāya-soya-lakkheṇa pāe geṇhiūṇa tammi kūvāe pakkhivai.² tao so vivaṃjai.³ evaṃ kālo vaccai⁴ ṇaya-raṃ musantassa. cora-ggāhā taṃ ṇa sakkenti geṇhium. tao ṇayare bahu-ravo jāo.⁵ tattha ya Mūladevo rāyā puvva-bhaṇiya-vihāṇeṇa jāo.⁶ kahio ya tassa paūrehiṃ takkara-vaīyaro, jahā: ettha ṇayare pabhūya-kālo musantassa vaṭṭai kassai takkarassa, ṇa ya tīrai keṇai geṇhium.⁷ tā kareu kimpī uvāyaṃ. tāhe so annaṃ nagarārakkhiyaṃ ṭhavei, so vi ṇa sakkai coraṇi geṇhium. tāhe Mūladevo sayam nīlapadaṃ pāuṇiūṇa rattim niggaṭo.⁸ Mūladevo aṇajjauto egāe sabhāe nivaṇṇo acchai jāva, so Maṇḍiya-coro āgantum bhaṇai: ko ettha acchai?⁹ Mūladeveṇa bhaṇiyaṃ: ahaṃ kappadīo. teṇa bhappai: ehi, maṇūsam karemi.¹⁰ Mūladevo utthio. egaṃmi isara-ghare khattaṃ khayam.¹¹ su-vahum davva-jāyaṃ nīneūṇa Mūladevassa uvarim caḍāviyaṃ.¹² payattā ṇayara-

¹ palobheum from palobhei "entices, allures" causal (*pra+luh*); form infin. used as gerund.

² agaḍa Pkt. word "well," "spring." nattha 'placed' (*nyasta*). nivesium gerund of causal (*ni+viś*). soya 'washing' (*śauca*).

³ vivaṃjai "perishes" (*vi+pad*).

⁴ vaccai "goes, passes," generally referred to *vraj* (a case of *c* for *j*), but Pischel thinks possibly from *vrātya* so="tramps"; **vrtyate* would be a simpler explanation. (cf. Pischel, Gr. § 202) H. bacnā.

⁵ sakkenti. From *śak* either sakkei or sakkai.

⁶ vihāṇa 'manner' (*vi+dhā*).

⁷ vaīyaro 'story' (*vyatikara*). kassai (*kasya+api*). tīrai pass. from *√tr* 'is accomplished.'

⁸ pāuṇiūṇa 'putting on' (*prā+vṛ*) pāuṇoini, p.p.p. pāuṇia.

⁹ aṇajjanto 'unknown' pres. part. of ṇajjai 'is known' pass. (*jñā*). nivaṇṇo (*ni+pad*). acchai 'stays' § 60. Pischel refers to *rechatī* (Gr. § 480. He quotes the other theories). āgantum gerund.

¹⁰ kappadīo 'pilgrim,' *kārpatika*. bhappai pass. of bhaṇai.

¹¹ isara 'rich man.'

¹² caḍāvia past part. caus. from caḍai which Hemacandra represents by *ā+ruh*. (cf. H. caṭh-nā). suvahum=*subahum*.

vāhīriyam.¹ Mūladevo purao, coro asinā kaddhienā² piṭṭhao ei. sampattā bhūmi-gharam. coro taṃ davvam. nihanium³ āradhho. bhaṇiyā ya neṇa bhagiṇī: eyassa pāhunayassa⁴ pāya-soyam dehi! tae kūva-taḍa.⁵ sannivitthe āsaṇe nivesio. tae pāya-soya-lakkheṇa pāo gahio, kūve chuhāmi-tti.⁶ jāva ativa-sukumārā pāyā, tae nāyam, jah': esa koi anubhūya-puvva-rajjo vihalīy'ango.⁷ tte anukampā jāyā. tao tae pāya-tale saṇṇio: nassa tti mā mārijjihisi tti. pacchā so palāo. tae volo kao:⁸ nattho nattho tti. so-y-asim kaddhiṇa magge olaggo.⁹ Mūladevo rāya-pahe aīsannikittam nāṇa caccara-siv'antario thio.¹⁰ coro taṃ siva-liṅgam, esa puriso tti kāum kaṅkamaeṇa asinā duhā-kāum¹¹ paḍiniyatto gao bhūmi-gharam. tattha vasiṇa pahāyāe rayanle tao niggantūṇa gao bāhim. antar'āvaṇe tunṇagattam karei. rāṇa purisehim saddāvio.¹² teṇa cintiyam, jahā: so puriso nūṇam ṇa mārio, avassam ca esa rāyā bhavissai tti. tehim purisehim āṇio. rāṇa abbhutthāṇeṇa pūio āsaṇe nivesāvio,¹³ su-vahum ca

¹ payatṭā=*pravṛttāḥ*. vāhīriya=bāhīriya "outside."

² kaddhia 'drawn' from kaddhai (H. 4. 187=*kṛṣ*); *kṛṣṭa* could give *katṭha thence *kaddha.

³ nihanium 'to bury' (*ni+khan*).

⁴ pāhunaya 'guest' (*prūghūrṇaka*)

⁵ taḍa 'edge.'

⁶ chuhai or chubhai "throws." Hemacandra=*keip*: rather from *ksubh* cognate with English "shove."

⁷ vihalīya (*vihvalita*) 'trembling.'

⁸ saṇṇio (*saṃjñitah*) 'made a sign.' mārijjai pass. of mārei "kills." palāo 'fled' past part. of palāyai 'flees.' volo=bolo 'a cry' in M. bolo='speech' cf. modern bōlnā.

⁹ so-y-asim 'and he' (drawing his) 'sword' or *y* is merely a sandhi consonant. olaggo 'followed' means *anulagna*, but the form is *ava* or *apc* + *lagna*.

¹⁰ aī-sannikittam=*ai-sam-nikṛṣṭam*. caccara 'square' (*catvara*) Pis chel. § 299. antario 'hidden.'

¹¹ kaṅkamaa 'shaped like a heron's beak.' duhā kāum 'having split' (*deidhā kṛtvā*).

¹² āvaṇa 'market.' *saddāvio* (*śabdūpātāḥ*).

¹³ nivesāvio past part. of nivesāvei fuller form of nivesei.

piyaṃ ābhāśio saṃlatto: mama bhagiṇiṃ dehi tti. teṇa diṇṇā, vivāhiyā rāiṇā. bhogā ya se saṃpadattā.¹ kaisuvi² dīnesu gaesu rāiṇā Maṇḍio bhaṇio: davveṇa kaṇṇaṃ ti. teṇa su-vahuṃ davva-jāyaṃ diṇṇaṃ. rāiṇā saṃpūjio. aṇṇaya puṇo maggio; puṇo vi diṇṇaṃ. tassa ya corassa ativa sakkāra-sammāṇaṃ paūñjai.³ eenaṃ pagāreṇa savvaṃ davvaṃ davāvio.⁴ bhagiṇiṃ se pucchai; tte bhannaṇti: ettiyaṃ ceva vittaṃ. tao puvaṇveiya-lekkhāṇusāreṇa⁵ savvaṃ davvaṃ davāveṇa Maṇḍio sūlāe ārovio.

Maṇḍio.

In the town Bcraṇāṭaḍa there lived a beggar named Maṇḍio addicted to taking other people's property. He used to practise the beggar's art on the high-road, tied up in bandages, with a smear of grease, kept always wet, about his knee, to show that he suffered from a virulent sore. Mouching wearily around with his foot supported on a crutch he wandered at random. And at night he would dig a hole (in a wall) and taking a lot of property—to a cellar⁶ in a corner of a garden near the town—would bury it there. And there lived his unmarried sister. In the middle of that cellar, there was a well. Anybody the thief brought with him to carry his loot, having allured him therewith, the sister would have sit down on a seat previously arranged at the edge of the spring, and then, taking hold of his feet on the pretence of washing them, she would tip him into the well. And so he perished. Thus time went on while he robbed the town. The thief-catchers were unable to catch him, and a great noise about it arose in the town.

Now Mūladeva had become king there in the manner related above. The citizens told him about the thief; that a

¹ saṃpadattā (sam + pra + dā). se 'on her.'

² kaisuvi (katiṇu + api).

³ sakkāra 'favour.' paūñjai 'employs' (pra + yuj).

⁴ pagāra 'manner' (prakāra). davāvio past. part. caus. (dā)

⁵ āveia past part. of āveii causal (ā + rid) lekkha 'list.'

⁶ An underground room or takkhāna built for coolness in the hot season.

certain thief had been for some time robbing the town, and that nobody had succeeded in catching him—so he should devise some remedy. Thereupon he appoints another superintendent of the town police. He also is unable to catch the thief. Then Mūladeva himself put on a dark cloak and went out one night. Mūladeva goes and lies down *incognito* in a certain hall and stays there. The thief Maṇḍio comes and says, 'Who is it stopping here?' Mūladeva said, 'I am a pilgrim.' The other said, 'Come I will make a man of you.' Mūladeva got up. A hole was cut in a certain rich man's house. He took out a great quantity of plunder and piled it up on Mūladeva. They set out for the outskirts of the town. Mūladeva goes in front, the thief comes up behind with a drawn sword. They came to the cellar. The thief set to work to bury the loot, and he said to his sister, 'Wash the feet of this guest'; she set him on the seat placed on the edge of the well, and took hold of one of his feet as if to wash it, meaning to shove him into the well. As his feet were very delicate she perceived that this was some one who had enjoyed royalty and had sensitive limbs. She took pity on him, and made a sign on the surface of his foot. "Flee, lest you be slain." After that he made his escape. She raised a cry—"He's fled, he's fled," and the other drew his sword and pursued him down the road. Mūladeva finding he was very close to him on the highway, stood hidden behind a *lingam* in a square. The thief mistook this Śiva's *lingam* for a man, split it in two with his heron-bill sword, and went back to his cellar. He stayed there till the night grew light; and then he came out and went abroad. He plays the beggar in the market-place. The king sent men to summon him. He thought to himself, "so that fellow was not killed, and no doubt he will turn out to be the king."

The king rose to greet him, and made him take a seat. After several friendly remarks the king said to him, 'Give me your sister.' He gave her, and the king married her. Wealth was bestowed upon her.

When a few days had passed, the king said to Maṇḍio, 'I need some treasure.' So he gave him a good quantity. The king honoured him. Then again he asked, and again it was given. He lavishes the greatest favour and consideration on the thief. In this way he made him give all his wealth. He asks his sister. She said, he had just so much property. Then he caused all this wealth to be given away according to a list previously announced, and Maṇḍio he had impaled.

Jain Māhārāṣṭrī.] Extract No. 16.

Domuha.

[Jacobi's No. V.]

Saṃpai Dummuha-cariyaṃ.¹ atthi ih' eva Bhārahe vāse Kampillaṃ nāma puraṃ. tattha Hari-kula-vamsa-saṃbhavo Jao nāma rāyā. tassa Guṇamālā nāma bhāriyā. so ya rāyā tle saha rajja-sirim aṇuhavanto gamei kālaṃ. annayā atthāṇa-maṇḍava-tṭhiṇa pucchio dūo:² kiṃ n'atthi mama, jaṃ anna-rāṇaṃ atthi? dūeṇa bhaṇiyaṃ: deva, citta-sabbhā tumha n'atthi. tao rāṇā āṇattā thavaṇo,³ jahā: lahuṃ citta-sabbhaṃ kareha! āesaṇānantaraṃ samāḍhattā.⁴ tattha dharaṇīe khaṇnamāṇīe kammagarehiṃ⁵ paṇcama-diṇe savva-ṛayaṇāmao jal-aṇo-vva teyasā jalanto diṭṭho mahā-maūḍo, sa-harisehiṃ siṭṭho⁶ Jaya-rāṇo. teṇa vi parituttṭha-maṇeṇaṃ nandī-rava-puvvayam uttārio bhūmi-vivarāo. pūiyā thavai-m-āṇo⁷ jahā'riha-vattha-m-aḥhiṃ. theva-kāleṇa⁸ vi nimmāyā uttuṅga-

¹ saṃpai "now" (*saṃprati*). Dummuha=Do-muha 'two-faces.'

² atthāṇa 'audience hall' (*ā+sthā*). dūo 'envoy.'

³ āṇattā 'commanded' (*ā+jñā*) § 125. thavai 'architect' (*ethapati*).

⁴ samāḍhattā 'begun' past pass. part. (*saṃ+ā+dhā*) for dha becomes dha, compare § 7. The derivation from ārabdha is quite impossible.

⁵ dharaṇīe khaṇnamāṇīe 'during the excavations.' kammagara 'workman,' cf. Asoga.

⁶ siṭṭho 'told' p.p.p. of sūhai (*śiṣṭa*: **śāsati*) § 125.

⁷ thavai-m-āṇo 'the architects, etc.' -m- is a sandhi consonant.

⁸ theva 'little' (Pali theva) √*stip* 'drop.'

siharā citta-sabbhā. sohaṇa-diṇe kao citta-sabbhāe paveso. ārovio maṅgala-tūra-saddheṇa¹ appaṇo uttim'aṅge maūḍo. tap-pabbhāveṇa do-vayaṇo so rāyā jāo. loeṇa² tassa Domuho tti nāmam kayam.

aikkanto koi kālo. tassa ya rāiṇo satta tanayā jāyā. duhiyā me n'atthi tti Guṇamālā addhiim³ karei. Mayaṇābhhihāṇassa jakkhassa icchai uvāiyam.⁴ annayā ya pāriyāya-mañjari-uvālabha-suviṇa-sūiyā tise duhiyā jāyā. kayam ca vaddhāvanayam.⁵ dinnam jakkhassa uvāiyam, kayam ca tte nāmam Mayaṇamañjari kameṇa ya jāyā jorvanatthā.

io ya Ujjeṇe Caṇḍapajjōya-rāyā. tassa dūeṇa sāhiyam, jahā: rāyā domuho jāo. Pajjōeṇa bhaṇiyam: kahaṇ? dūeṇa bhaṇiyam: tassa eriso maūḍo atthi; tammi ārovie do muhāṇi havanti. maudass' uvarim Pajjōyassa lobho jāo. dūyam Domuha-rāiṇo pesei:⁶ eyam maūḍa-rayanaṇ mama pēsehi! aha na pesesi, jujjha-sajjo⁷ hohi! Domuha-rāiṇā dūo bhaṇio Pajjōya-santio: jai mama jam maggiyam deha, to aham avi maūḍam demi. dūeṇa bhaṇiyam: kim maggaha? rāiṇā bhaṇiyam:

deha: Nalagiri hatthi Aggibhirū tahā raha-varo ya |

Jāyā ya Sivā devi lehāriya Lohaṇaṅgho ya |

eyam Pajjōyassa rajja-sāram. paḍigao dūo Ujjeṇim, sāhiyam Pajjōyassa Domuha-santiyam paḍivayaṇam. kuddho⁸ aiva Pajjōo, calio caūraṅga-baleṇa: donni lakkhā māyagalāṇam,⁹ donni sahaṇṇā rahāṇam, pañca ajuyāṇi havāṇam,

¹ tūra 'musical instrument.'

² loeṇā 'by the people' § 9.

³ addhi 'care, anxiety.' (*adhr̥ti*.)

⁴ jakkhassa 'to a demon.' icchai 'promises.' uvāiyam 'offering' (*upa + ā + kr̥*).

⁵ sūiya 'revealed' (*sūc*). Śaur. sūida. suviṇa 'dream.' pāriyāya = *pārijāta* 'coral tree.' vaddhāvanayam 'birth ceremony' *vardhāpana*.

⁶ pesei 'he sends.'

⁷ jujjha-sajjo 'ready for battle.'

⁸ kuddho 'wroth.'

⁹ mayagala 'elephant' (*madakala*).

satta koḍḍo payāi-jaṇāṇaṃ.¹ aṇavaraya-payāṇachinī² patto Pañcāla-jaṇavaya-sandhiṃ. iyaro vi Domuha-rāyā caūraṅga-bala-samaggo³ niharīo nayarāo. gao paḍisaṃmuhaṃ Paḍḍoy-assa. Pañcāla-visaya-sandhīe raio garuḍa-vūho⁴ Paḍḍoṇa, sāgara-vūho Domuḥeṇa. tao saṃpalaggaṃ donha vi balāṇa ḷujjhaṃ. so maṭṭha-rayana-pahāveṇa ajeo⁵ Domuharāyā. bhaggaṃ⁶ Paḍḍoyassa balaṃ. bandhiūṇa Paḍḍoo pavesio nayarāṇi. dinnāṃ calaṇe kaḍayaṃ.⁷ suheṇa tattha Paḍḍoya-rāṇo vaccai kālo.

annayā dīṭṭhā teṇa Mayanaṃamañjari. jāo gāḍhānurāo. tao kāmaḡgiṇā ḍajjhamāṇassa cintā-saṃtāva-gayassa voliyā⁸ kahavi rāi. paccūse ya gao atthāṇaṃ. dīṭṭho parimilāṇa-muha-sarīro Domuha-rāṇā; pucchio sarīra-paṭṭim, na dei paḍivayaṇaṃ. sāsaṇkeṇa ya gāḍhayaraṃ puṭṭho. tao dihaṃ nīsaṇiūṇa ḷampiyaṃ⁹ Paḍḍoṇa :

Mayana-vasagassa, nara-vara vāhi-vighatthassa¹⁰ taha ya
mattassa |

kuvīyassa marantassa ya lajjā dūrujjhiyā hoi¹¹ [eyam |
tā jai icchasi kusalaṃ payaccha to Mayanaṃamañjarim
niya-dhūyaṃ¹² me nara-vara na desi pav ḷalaṇaṃmi |

tao Domuḥeṇa nicchayaṃ nāūṇa dinnā. sohaṇa-dīṇa-mu-
hutte kayaṃ pāniggahaṇaṃ. kaivaya-dīṇehiṃ dharīo,¹³
pūiūṇa visajjio, gao Ujjenim Paḍḍoo.

¹ payāi 'footsoldier' (*padāti*).

² aṇavaraya 'incessant.'

³ samaggo 'complete.'

⁴ raio=*racito*. vūha 'order of battle' (*vyūha*).

⁵ ajeo 'invincible.'

⁶ bhaggaṃ 'broken.'

⁷ kaḍaya 'fetter' (*kaṭaka*).

⁸ ḍajjhamāṇa 'being consumed.' voliyā 'passed,' cf. *bolei*.

⁹ nīsaṇiūṇa 'elching.' ḷampiyaṃ (*ḷatpitam*) § 37.

¹⁰ vāhi 'illness' (*vyādhi*). vighattha 'consumed' (*vi + ghas*).

¹¹ kuvīa 'angry.' dūr-ujjhiya 'left far behind.'

¹² dhūyaṃ 'daughter,' dhūyā=M. dhūā Ś.Mg. dhūdā —*dhūtā from
*dhuktā (Pischel, § 65).

¹³ dharīo 'waited' (*dhr*).

annayā āgao Inda-mahūsavo. Domuha-rāiṇā āiṭṭhā¹ naya
 ra-jaṇā : ubbheha indakeuṃ² | tao maṅgala-nāṇḍi-mahāraveṇa
 dhavala-dhaya-vaḍāho ḍoya-khinkhiṇi-jālālaṃkio³ avalam-
 biya-vara-malla-dāmo maṇi-rayana-mālā-bhūsio nāṇaviha-pa-
 lambamāṇa-phala-nivāha-ciṇcaio⁴ ubbhio indakeū. tao nac-
 canti naṭṭiyāo, giṇṇanti⁵ sukai-raiyā kavva-bandhā, naceanti
 nara-saṃghāyā, disanti diṭṭhi-mohaṇāim indayālāim, in-
 dayālāiṇo⁶ ya diṇṇanti tambolāim; khippanti kappūra-kui-
 kuma-jala-chaḍā, diṇṇanti mahā-dāṇāim, vajjanti muiṅgāi-
 āojjāim.⁷ evaṃ mahā-moṇa gayā satta vāsarā. āgayā
 puṇṇimā. pūio mahā-vicchaḍḍeṇa⁸ kusuma-vatthāhiṃ Do-
 muha-rāiṇā indakeū. mahā-tūra-raveṇa annammi diṇe paḍio
 meṇie. diṭṭho rāiṇā ameṇṇha-mutta-duggandhe nivāḍio jaṇeṇa
 pariluppamāṇo ya.⁹ daṭṭhūṇa cintiyā : dhir-atthu vijju-¹⁰
 reha-vva caṇcalāṇaṃ parināma-virasāṇaṃ riddhiṇaṃ. eyaṃ
 cintayanto saṃbuddho, patteyabuddho¹¹ jāo. paṇca-muṭṭhi-
 yaṃ loyaṃ kāṇa pavvaio.¹² *uktam ca :*

¹ āiṭṭhā 'commanded' (ā + diś).

² ubbheha 'erect' imperat. from ubbhei 'erects' from ubbha = ūrdhva (also uddha uddha). For dhv becomes bbh compare dv becomes bb. bārasa 'twelve' = (dvādaśa). -keu 'banner.'

³ dhaya = dhavaja. vaḍāho (-paṭāko). ḍoya "dāruhasta" ? 'clapper.' cf. Panj. dōi 'wooden ladle.'

⁴ ciṇcaio 'adorned,' Pkt. root.

⁵ giṇṇanti 'are sung' § 135.

⁶ indayālāiṇo 'magicians.'

⁷ khippanti pass. of khivai 'throws' § 135. chaḍā 'abundance (chaṭā). vajjanti "are sounded" (vādyante). muiṅga 'drum.' āojja "musical instrument" (ātodya).

⁸ vicchaḍḍa 'liberality' (vi + chrd).

⁹ ameṇṇha 'impurity' (amedhya), mutta = mūtra, pariluppamāṇa 'being destroyed.'

¹⁰ vijju "lightning."

¹¹ patteya-buddho = pratyeka-buddho 'one who obtains enlightenment all alone.' By analogy with paccūsa, etc., one might expect *paccēya (cf. Pali paccēko). Pischel (Gr. § 281) explains patteya in this phrase, patteyaṃ (= pratyekam) and patti in M. pattiya, JM. AMg. pattiya, Ś. Mg. pattiāadi = pratyāti as being derived not from prati but from *parati *parti, and compares Greek porti beside the ordinary protī.

¹² muṭṭhiya 'handful.' loya explained as luṇcana 'plucking out (hair)' pavvaio 'he entered the Order' (pra + vraj).

jo indakeū suyalamkiyaṃ taṃ datthūṃ paḍantaṃ paviluppamāṇaṃ |
 riddhiṃ ariddhiṃ samupēhiyāṇaṃ Pañcāla-rāyā vi samikkha¹ dhammaṃ |

Domuha.

Now comes the story of Double-face:—

In this land of Bhārata there is a town called Kampilla. There was a raja named Jaya born of the lineage of Hari. His wife was Guṇamālā. And he passed the time together with her enjoying his royal fortune. One day in the pavilion of the audience hall he asked an envoy, "What do I lack, that other kings have?" The envoy said, "Your Highness has no picture-gallery." Then the raja commanded his architects, saying, 'Quickly build a picture-gallery.' They started work immediately on the command. While the excavations for this work were going on, the workmen found on the fifth day a great diadem of all sorts of gems flashing with brilliance like fire, and in great glee reported this to Raja Jaya. He was very pleased, and had it taken out of the hole in the ground, after the recitation of a blessing. The architects and the rest were honoured with appropriate robes and the like. In a very short time a picture gallery with lofty pinnacles was completed. On an auspicious day came the opening ceremony. To the sound of happy music the raja placed the diadem on his head, and so shone with the light of a double countenance. So the people dubbed him "Double-face."

Some time passed, and there were born to the raja seven sons. Guṇamālā grieved that she had no daughter, and promised an offering to a demon named Mayaṇa. And then was born a daughter revealed to her in a dream in which she received a cluster of the Coral Tree. The birth ceremony was performed, and the offering given to the demon. They named

¹ samupehiyāṇaṃ gerund (*sam+ut+prekṣe*) shortened for *samuppe** to scan. This verse is in AMg. quoted from *Āvaśyaka-niryukti* 17. 44. *samikkha* "*samīkṣate*," i.e. for *samikkhai* which is regularly contracted in AMg. verse to *samikkhe*, but this would not scan here.

the baby *Mayaṇa-mañjarī*, and in course of time she grew to maid's estate.

Now king *Candra-Pradyota* of *Ujjain* was told by an envoy that the *raja* had become double-faced. "How?" asked *Pradyota*. The envoy said, "He has such a diadem, on putting it on he has two faces." *Pradyota* was filled with desire for that diadem. He sent a messenger to King *Domuha*, "Send me that jewel of a diadem! If you don't send it, prepare for battle." King *Domuha* said to *Pradyota's* messenger, "If you give me what I ask, I will give the diadem." The messenger said, "What are you asking?" The *raja* said, "Give me—there's the elephant *Nalagiri*, and the excellent chariot *Agnibhiru*, and the consort Queen *Śivā*, and the writer *Lohajaṅgha*."

This was the cream of *Pradyota's* kingdom. The messenger returned to *Ujjain*, and told *Pradyota* *Domuha's* answer. *Pradyota* was exceedingly angry and set out with an army of the four arms: two lakhs of elephants, two thousand chariots, fifty thousand horse, and seven crores of footsoldiers. He reached the frontier of the *Pañcāla* country by forced marches. King *Domuha* on the other side came out of the city with all his army, and went to meet *Pradyota*. On the *Pañcāla* frontier *Pradyota* took up the "*Garuda*" formation, and Doubleface the "*Ocean*" order. Then both forces joined issue. Through the puissance of that jewel of a diadem Doubleface was invincible. *Pradyota's* force was broken. *Pradyota* was bound and brought into the city. A ring was fixed on his foot. And there king *Pradyota* quietly passed his days.

One day he saw *Mayaṇa-mañjarī*. He became deeply enamoured. Then consumed with the fire of love, and fallen into a fever of thought he passed the night as best he could. At dawn he went to the audience-hall. King *Domuha* noticed his pale face and emaciated form, and asked what ailed him. He gave no answer. He was anxiously questioned more closely. Then with a deep sigh *Pradyota* quoted—

"The man in the power of Love, good sir, the man that is drunk or consumed by disease, he that's wroth, and he that is on the point of death—has left modesty far behind. So if you wish my welfare, vouchsafe me this Mayanamañjari: if you give me not your own daughter, good sir, I shall enter the fire."

So Domuha, perceiving his determination, gave her to him. The wedding was celebrated on an auspicious day and hour. After staying some days Pradyota, having paid his respects and taken his departure, went to Ujjain.

One day there came the Great Indra Festival. Domuha instructed the citizens to raise an Indra Banner. Then the Banner was erected with a great roar of auspicious blessings, with white pennons and flags, adorned with a chain of bells and their clappers, hung with fine festoons, decorated with strings of jewels and gems, and laden with an abundant variety of pendent fruits. Then the dancers dance; poems composed by good poets are sung, crowds of people dance, dazzling illusions are shown, and the magicians are given betel and the like. Quantities of camphor, saffron and water are thrown in the air, masses of alms are given away, the bands crash with drums and the rest. Thus in great delight pass seven days. The full-moon came. King Domuha honoured the Indra-Banner with great liberality, with flowers, robes and the like. On another day with a great roar of music down it fell on the ground. The king saw it fallen in a place foul with dung and dirty water, and plundered by the people. Seeing this he reflected—"Out on the pomps of this world fleeting as a flash of lightning, ending in disgust!" As he thought thus he was enlightened, and became a Pratyeka-Buddha. Plucking out his hair in five handfuls he entered the Order. 'Tis said:

'What was an Indra-Banner, that he saw adorned, but fallen and plundered.

"And perceiving the pomp that was no pomp, Pañcāla's king discovered the Law."

Jain Māhārāṣṭrī.] Extract No. 17.

From an inscription found near Ghatayāla, a village situated about twenty miles north of the city of Jodhpur. Text and translation published in the Journal of the Royal Asiatic Society 1895, Vol. 27, p. 513. The inscription is dated Samvat 918. This probably refers to the Vikrama era, and is equivalent to about 861 A.D. It records that a chief named Kakkuka founded a Jain temple, established a market, and erected two pillars.

Oṃ. Saggāpavagga-maggaṃ paḍhamam saḷālāṇa kāraṇam
devam ।

nisesa-duria-dalaṇam parama-gurum namaha Jiṇa-nāham ॥ 1.

Rahu-tilao paḍihāro āsi Siri-Lakkhaṇo tti Rāmassa ।

teṇa Paḍihāra-vanso samunṇaṃ ettha sampatto ॥ 2.

vippo Hariando bhajjā āsi tti khattīā Bhaddā ।

tāṇa suo uppaṇṇo viro Siri-Rajjilo ettha ॥ 3.

assa vi Nārakaḍa nāmo jāo Siri-Nāhaḍo tti cassa ।

assa vi taṇao Tāo, tassa vi Jasa-vaddhaṇo jāo. ॥ 4.

assa vi Candua-nāmō uppaṇṇo Silluo vi eassa ।

Jhoṭo tti tassa taṇuo, assa vi Siri-Bhilluo cāi ॥ 5

Siri-Bhilluassa taṇuo Siri-Kakko guru-guṇehi gāravio ।

assa vi Kakkua-nāmo Dullahadevīe uppaṇṇo ॥ 6.

Īsiviāsaṇi hasiaṃ. mahuraṇi bhaṇiaṃ, paloiaṃ sommaṃ ।

ṇamaḷam jassa ṇa dīṇam ro [so] theo, thirā mettī ॥ 7.

ṇo jampiaṃ, ṇa hasiaṃ, ṇa kaḷam ṇa paloiaṃ, ṇa sambha-
riaṃ ।

ṇa thiaṃ, ṇa paribbhamiaṃ. jeṇa jaṇe kajja-parihiaṃ ॥ 8.

sutthā dutthā vi paḷā ahamā taha uttimā vi sokkheṇa ।

jaṇaṇi vva jeṇa dhariā niccaṃ niya-maṇḍale savvā ॥ 9.

uaroḥa-rāa-macchara-lohehim i nāya-vaḷḷiaṃ jeṇa ।

ṇa kao doṇha viseso vavahāre kavi¹ maṇaḷam pi ॥ 10.

diavara-diṇṇāṇuḷḷaṇi jeṇa jaṇam rañḷiṇa saḷalam pi ।

nimmacchareṇa jaṇiaṃ dutthāṇa vi daṇḍa-niṭṭhavaṇam ॥ 11.

¹ Read *kovi* or *kahavi*.

- dhana-riddha-samiddhāṇa vi paūrāṇaṃ ṇiakarassa abbhahiaṃ |
 lakkaṃ saṇāṇa sarisantaṇāṇa taḥa jēṇa diṭṭhāim || 12.
 nava-ḥovvaṇa-rūa-pasāhiṇa siṅgāra-guṇa-garukkaṇa |
 jaṇavaya-ṇiḥḥam alaḥḥam jēṇa jāṇe ṇēya saṇcariam || 13.
 bālāṇa gurū taruṇāṇa taḥa sahī gayavayāṇa taṇao vva |
 iya-suḥariehi niccam jēṇa jāṇo pālio savvo || 14.
 jēṇa ṇamantaṇa saṇyā samuṇāṇaṃ guṇathuim kuṇantaṇa |
 ḥampantaṇa yā laliām diṇṇam paṇaiṇa dhana-ṇivahaṃ || 15.
Marumāḍa-Valla-Tamaṇi-pariaṇkā-ajja-Gujjarattāsu |
 jaṇio jēṇa jaṇāṇaṃ saccaria-guṇehim aṇurāo || 16.
 gahiūṇa gohaṇāim, girimmi ḥālāu[lā]o pallio |
 jaṇiāo jēṇa visame Vadaṇāṇaya-maṇḍale paṇaḍam || 17.
 ṇiluppala-dala-gandhā rammā māyanda-mahua-vindehim |
 vara-iccl'u-paṇṇa-cchaṇṇā esā bhūmi kaṇyā jēṇa || 18.
 varisa-saesu a ḥavasum aṭṭhārasam'aggalesu Cettammi |
 ṇakkhattu viṇu-hatthe Buhavāre dhavala-biāe || 19
 siri-Kakkueṇa haṭṭam mahājaṇam vipa-payai-vani-bahulam |
Rohinsakūa-gāme ṇivesiam kitti-viddhe || 20.
Maḍḍoarammi ekko, bio Rohinsakūa-gāmammi |
 jēṇa jasassa va puṇjā ee tṭhambhā samutthaviā || 21
 teṇa siri-Kakkueṇam Jṇassa devassa duria-ṇiddalaṇam |
 kāraviam acalam imam bhavaṇam bhattie suha-jaṇayam || 22.
 appiam eam bhavaṇam siddhassa Dhaṇēsarassa gacchammi
 taḥa santa-Jamba-Ambaya-vani-Bhāuḍa-pamuha-gotṭhie || 23.
Notes.—Verse 1. Apavagga 'final beatitude' (*apa + vrj*). ṇi-
 sesa 'all' (*nikkhesa*) § 63. duria 'sin' (*durita*).
 V. 2. -paḍihāro 'door-keeper,' or name of clan. vanao, better
 spelling vaṇiso.
 V. 3. bhajjā 'wife' § 50.
 V. 5. Inscription has -nāmā a mistake for -ṇāmo as in the next
 verse. cāl 'generous' (= *tyāgi*) cf. AMg. catta =
tyakta. § 44. § 119. gāravio means *gauravitaṇ*
 'highly esteemed' cf. M. AMg. JM. gārava for M. Ś.
 gorava (= *gaurava*); Pali garu; Skt. *garīyas*.
 V. 7. ṇamaṇyam perhaps corrected to ṇamiyam 'meekness.'
 theo = thevo 'little.'

- V. 9. payā=*prajāh*, ñiya=*nija*.
- V.10. uaroḥa 'favour' or 'ill-will, obstructiveness' (*upa* + *rudh*). mācchara 'envy' cf. vaccha § 39. i=*iti*. In AMg. ti after a long vowel becomes i (Pischel § 93). In JM. maṇiyaṃ pi is more usual.
- V.11. dia 'twice-born.' § 42. ñiṭṭhavaṇaṃ 'infliction' (*ñiḥ* + *sthāpanam*) for short vowel cf. ṭhavei=*sthāpayati*. § 67.
- V.12. paūra=Ś. pora (= *pāura*) § 61. abbhahiaṃ=*abhyadhikam*. Kielhorn suggested sarisattanañca. = **sadrśatvanam ca*; -ttaṇa=*vedic-tvaṇa* is common instead of -*tva*. (His translation of this verse is tentative and he notes that the wording of the original may be wrong.)
- V.13. garukka 'heavy with,' 'full of'=**garukya* cf. Pali garu; Skt. *guruka* (Pischel § 299). jaṇavaṃsa=*janapada*. ñijja=*nedya* 'to be blamed.' ñeṃsa=*naiva*.
- V.14. gaṃsa-vaṃsa 'aged' (= *gata-vayas*); iya, JM. AMg. = *iti*.
- V.15. saṃsā=*sadā*. paṇai=*pranayin*.
- V.16. Marumāḍa prob.=Mārvar. Gujjara=*Gurjara* 'Gūjar.' Here we have an older form of the modern 'Gujarāt.' -pariankā aḍja has not been explained.
- V.17. gohaṇa 'herd,' (*go-dhana*). palli 'hamlet.' jālāula=*jvālākula*, paṃḍaṃ=*prakaṣam*, M. paḍa AMg. paḍaḍa.
- V.18. māyanda 'mango tree' (*mākaṇḍa*)
- V.19. aggala (= *argala*) used technically in dates, see *Indian Antiquary*, vol. xix, p. 61, note 52. vihu 'moon.' hattha=*Hasta* the constellation. bia 'second,' AMg. JM. biya biiya.
- V.20. mahājaṇaṃ as an adjective 'for merchants.' payāi 'foot soldier,' also payāi (*padāti*).
- V.23. appiaṃ (*arpita*). gaccha 'series,' 'lineage,' i.e. 'school.' goṭṭhi 'society.'

Translation.¹—Om! Bow to the lord of the Jinas, who is the

¹ Follows what is apparently Kielhorn's. J.R.A.S. quoted above.

path to heaven and beatitude, the god who is the first cause of all things, the destroyer of every sin, the supreme preceptor.

- V. 2. The glorious Lakṣmaṇa, the ornament of the Raghus, was Rāma's doorkeeper; hence the *Pratihāra* clan has attained here to eminence.
- V. 3. There was a Brāhman named *Haricandra*; his wife was *Bhadrā* of the Kshatriya caste. To them a valiant son was born, named *Rajjila*.
- V. 4. To him, again, *Narabhaṭa* was born, and to him *Nāhaḍa* (= *Nāgabhaṭa*); his son was *Tāta*, and his son, *Yaśo-
vardhana*.
- V. 5. To him *Canduka* was born, and to him *Śilluka*; his son was *Jhoṭa*, and his, the generous *Bhilluka*.
- V. 6. *Bhilluka*'s son was *Kakko* highly esteemed for his noble qualities, and to him was born from *Durlabhadevī*, *Kakkuka*.
- V. 7. His smile is [like a] slightly opening [flower-bud], his speech sweet, his glance benign, his meekness not timid, his anger slight, his friendship firm.
- V. 8. He never has spoken, or smiled, or acted, or looked, or remembered a thing, without benefiting mankind.
- V. 9. Like a mother he constantly has kept in comfort all the people in his dominion, the poor and the prosperous, the lowest as well as the highest.
- V.10. And never has he, departing from what was right, through favour, affection, envy, or greed, made the slightest difference between the parties in a suit.¹
- V.11. Following the advice given by the best of the twice-born, he has pleased everybody, and free from passion has also caused punishment to be inflicted on the wicked.
- V.12. Even to citizens possessed of abundance of wealth he has assigned more than his revenue (?), a lakh and a hundred and the like(?)²

¹ K. "transaction."

² "As much as was suitable (?)"

- V.13. Though adorned with the freshness of youth and beauty, and full of the sentiment of love, he never has behaved to people so as to incur men's reproaches, or without modesty.
- V.14. To children like a *guru*, to young men like a friend and to the aged like a son, by such good conduct has he constantly cherished everyone.
- V.15. Always showing respect with politeness, praising virtues, and speaking pleasantly he has given an abundance of wealth to those attached to him.
- V.16. By his good behaviour and virtues he has won the affection of the people in Marumāḍa, Valla, Tamaṇi,and Guḷarāt.
- V.17. He has taken away the herds of cattle and has made a conspicuous illumination¹ of the villages on the mountain in the rugged *Vaṭanānaka* district.
- V.18. This land he has made fragrant with the leaves of blue lotuses, and pleasant with groups of mango and *madhuka* trees and has covered it with the leaves of excellent sugar-cane.
- V. 19 and 20. And when nine hundred years were increased by the eighteenth, in Caitra, when the moon's nakshatra was Hasta, on Wednesday, the second lunar day of the bright half, the illustrious Kakkuka, for the increase of his fame, founded a market, fit for traders, crowded with Brāhmins, soldiers, and merchants at the village of *Rohinsakūpa*.
- V.21. He has erected like heaps of his renown these two pillars, one at Maḍḍoara, and another at the village of *Rohinsakūpa*.
- V.22. This illustrious Kakkuka piously has caused to be built this imperishable temple of the god Jina, which destroys sin and creates happiness.

¹ K. "has boldly destroyed by fire."

- .23. And he has entrusted this temple to the community presided over by the ascetics Jamba and Ambaṣa (?) and the merchant Bhākuṭa (?) in the *gaccha* of the holy *Dhanekvara*.

Jain Māhārāṣṭrī.] Extract No. 18.

From story of Kālakacarya. Jacobi Z.D.M.G. Vol. 34 (1880), p. 262.

Failing to influence Gardabhilla the wicked King of Ujjain, who had the nun Sarasvatī conveyed into his harem, and then refused to give her up, Kālakācārya, the saintly brother of the nun, went abroad to contrive Gardabhilla's overthrow.

taṃ ca kuo vi nāṭṇa niggao nayaṛio sūri, aṇavarayaṃ ca gacchanto patto Saga-kūlaṃ nāma kūlaṃ,¹ tattha je sāmanta, te Sāhiṇo bhannanti; jo sāmantaḥivaṃ sayala-narinda-vanda-cūdāmaṇi so Sāhāṇusāhi bhannai.² tao Kālaga-sūri thio egassa Sāhiṇo samīve, āvajjio³ ya so manta-tantāhiṇi. io ya annāyā kayāi⁴ tassa Sāhiṇo sūri-samanniyassa harisabhara-nibbharassa nāṇaviha-viṇochiṃ cetthamāṇassa⁵ samāgao paḍihāro, vinnattam ca teṇa, jahā: "sāmi! Sāhāṇusāhi-dūo duvāre citthai." Sāhiṇa bhaṇiyaṃ: "lahuṃ pavesehi." pavesio ya vayanṇa antaram eva nisanno ya diṇṇāsane. tao dūeṇa samappiyaṃ uvāyaṇaṃ⁶ taṃ ca datthūṇa nava-pāusa⁷-kāla-nahayalam va andhāriyaṃ vayanam Sāhiṇo. tao

¹ kuo vi = kuto'pi. nāṭṇa /jñā, JM. usually does not cerebralise initial n. Saga-kūla 'the shore (land) of the Śakas'; for the form cf. *Asoga*.

² ahivai "overlord" Sāhi = sūhi, i.e. Pers. *šūh* or *šāhi*. This word, and also *śāhānuṣāhi* = Pers. *šāhanšāh* 'King of Kings,' occur in the Allahabad *prāsaśti*. (Fleet, Gupta Inscriptions, No. 1, Samudra.). The context there indicates the use of these two terms in the West of India in connection with the Śakas.

³ āvajjio (ā + vj).

⁴ itaś ca anyadā kadūcit.

⁵ 'busyng himself' (ceṣṭ).

⁶ 'gift.'

⁷ pāusa 'rains' (prāvṛṣa).

cintiyam : "hanti, kāmam apuvva-karaṇam uvalakkhijjai,¹ jao sāmī-pasāyam āgayam datṭhūna jalaya-damsaṇeṇam va sihiṇo harisa-bhara-nibbharā jāyanti sevayā, so sāma-vayaṇo disai. tā pucchāmi kārāṇaṃ" ti. etth' antarammi Sāhi-purisa-damsiya-vidāhare² gao dūo. tao pucchiyam sūriṇā : "hanta, sāmī-pasāe samāgae kim uvviggo viva lakkhiyasi?" teṇa bhāṇiyam : "bhayavam, na pasāo, kim tu kovo samāgao : jao amha pahū jassa rūsai, tassa nām'aṅkiyam muddiyam churiyam paṭṭhavei.³ tao keṇai kārāṇeṇa amho' varim⁴ rūsiūṇa pesiyā esā churiyā. eie ya appā amhehiṇ ghāiyavvo :⁵ ugga-dando tti kāūṇa na tav-vayaṇe viyāraṇā kāyavvā." sūriṇā bhāṇiyam : "kim tujjha ceva ruttho, uyāhu⁶ annassa vi kassa vi?" Sāhiṇā bhāṇiyam : "mama vaḷḷiyāṇam aṇṇesiṃ pi pañcāṇau-rāṇam, jao disai chan-nauimi imie satthiyāe aūko tti."⁷ sūriṇā jāpiyam : "jai evam, tā mā appāṇam viṇāsehi." teṇa bhāṇiyam : "na pahuṇā ruttheṇa kula-kkhamam antareṇa chuṭṭijjai⁸; mae puṇa maṇa sesakulassa khemam bhavai." sūriṇa bhāṇiyam : "jai vi evam, tahā vi vāharesu⁹ niya-dūya-pesaṇeṇa pañcāṇauim pi rāyāṇo : jeṇa Hinduga-desam vaccāmo."¹⁰ tao teṇa pucchio dūo, jahā : "bhaddā! ke te anne pañcāṇau rāyāṇo, jesim kuvio devo?" teṇa vi savve niveiyā. tao dūyam visaḷḷiūṇa savvesim pi pesiyā patteyam¹¹ niya-dūyā, jahā : "samāgacchaha mama samīve, mā niya-jīviyāim pariccayaha. aham savvattha bhali-

¹ hanti=hanta. uvalakkhijjai pass. of uvalakkhei (*upa+lakṣ*).

² -vidāhara apparently "rogues' hall" (**viṣa-ghara*).

³ paṭṭhavei 'sends' caus. (*pra+sthā*).

⁴ uvarim=uvari.

⁵ eie ins. fem. 'with this.' ghāiyavva fut. part. from caus. of *han*.

⁶ uyāhu 'or' (*uāho*).

⁷ chan-nauimi 96th. satthiā 'weapon' (*śastrikā*), 'for the number of his weapon appears as 96th.'

⁸ chuṭṭijjai pass. ✓*chuṭ* 'cut off, leave off' cf. H. chūṭṇā, chuṭṭi.

⁹ vāharesu 'summon' (*vi+ā+hr*).

¹⁰ Hinduga=Pers. Hinduk. vaccāmo "we are going."

¹¹ patteyam 'severally' *pratyekam*.

ssāmī.”¹ tao te dupariccayanīyattanāo² pāṇāṇaṃ savva-sāmaggiṃ kāūṇa āgayā jhaḍa tti³ tassa samīvaṃ, te ya samāgae datṭhūṇa teṇāvi pucchiyā sūriṇo: “bhayavaṃ kiṃ amhehiṃ sampayaṃ kāyavvaṃ?” sūrihiṃ bhaṇiyaṃ: “sabalā-vāhaṇā uttariūṇa Sindhuṃ vaccaha Hinduga-desāṇ. tao samāruhiūṇa jāṇavattesu⁴ samāgayā Surattṭha-visae. etth’ antarammi ya samāgao pāusa-samao; tao duggamā magga tti kāuṃ Surattṭha-visao chaṇṇau-vibhāgehiṃ vibhañjiūṇa tṭhiyā tatth’ eva.

[Then came the Autumn—elaborately described.]

evaṃvīhaṃ ca saraya-kāla-sirim⁵ avaloiūṇa niya-samīhiya-siddhi-kāmeṇa bhaṇiyā te Kālaya-sūriṇā, jāhā: “bho, kiṃ evaṃ nirujjama cītṭhaha?” tehiṃ bhaṇiyaṃ: “āisaha kiṃ puṇo karemo.” sūriṇā bhaṇiyaṃ: “giṇhaha Ujjeṇiṃ, jāo tte paḍibaddho pabhūo Mālava-deso: tattha pajjattie tumbhāṇaṃ nivvāho⁶ bhavissai.” tehiṃ bhaṇiyaṃ: “evaṃ karemo: paraṃ n’atthi sambalayaṃ, jāmhā⁷ eyamma dese amhāṇaṃ bhoyāṇa-mettaṃ ceva jāyaṃ.” tao sūriṇā joga-cuṇṇa-cahuṇṭhiyā-metta-pakkheveṇa suvaṇṇi-kāūṇa savvaṃ kumbhakārāvaṇaṃ bhaṇiyā:⁸ “eyam sambalaṃ giṇhaha.” tao te taṃ vibhañjiūṇa savva-sāmaggiṃ patṭhiyā Ujjeṇiṃ pai.⁹ antare ya je ke vi Lādāya-visaya-rāyāṇo, te sāhettā¹⁰ pattā Ujjeṇi-visayasandhiṃ. tao Gaddabhillo parabalaṃ āgacchantam

¹ bhalissāmi fut. of bhalai=bharai., either from =bhṛ ‘take care of’ or from smṛ through *mharai.

² =duḥparityajanīyatvā: ³ jhaḍa iti.

⁴ jāṇavatta ‘vessel’ (yānapātra), § 92.

⁵ saraya ‘autumn’ (śrad).

⁶ nivvāho ‘abundance, livelihood’ (nirvāka). pajjatti ‘sufficiency’ (paryāpti).

⁷ sambalayaṃ ‘stores, supplies’ (śambalam). jāmhā abl. sing. (yas-māt) used adverbially ‘since.’

⁸ cuṇṇa ‘powder’ H. cūn. cahuṇṭhiyā ‘a pinch.’ cf. H. cyōḷi, Panj. cūṇḍhī.

⁹ pai=prati.

¹⁰ sāhettā gerund of sāhe=sāhai (śasti) ‘telling, summoning.’ Lādāya, i.e. Lāṭa=S. Gujarāt.

soūṇa mahābala-sāmaggi niggao patto ya visaya-sandhiṃ.
tao donhaṃ pi dapp'-uddhara-sennāṇaṃ laggam āohaṇaṃ.¹

Translation.

When the sage by some channel came to know of this, he departed from the city, and travelling without stopping he came to the land called the Land of the Śakas. Those who are chiefs there, are called Shāhīs, and he that is overlord of the chiefs, the crest-jewel of the whole bevy of princes, is styled Shāhānushāhī. Then the Kālaka sage abode with one of the Shāhīs, and won his favour by charm and spell. Now once upon a time when this Shāhī was with the sage and full of great delight was passing the time with various amusements, the porter entered and made this announcement, "My lord, a messenger from the Shāhānushāhī is standing at the door." The Shāhī said: "Bring him in at once." At the word he entered and sat down on the seat given him. Then the messenger handed over a present. At the sight of this the Shāhī's face grew black as the sky at the beginning of the rains. Then thought (the sage), "Well, surely this seems an extraordinary thing; for servants when they see a mark of favour sent by their master become filled with great joy like peacocks at the sight of clouds—but his face is black. I will ask him the reason." Meanwhile the messenger went to the quarters (?) shown him by the Shāhī's people. Then the sage asked: "Come now, why do you seem distressed at the coming of a favour from your lord?" He replied: "Your Reverence, this is no favour, but a mark of his anger that has come. For with whomever our king is wroth, to him he sends a dagger marked with his name, so for some reason or other being wroth with us, he has sent this dagger; and with this same must I slay myself. His word may not be gainsaid under pain of dreadful punishment." The sage said: "Is he wroth with you only, or with some other also?" The Shāhī said: "With ninety-five other kings besides myself for the weapon is marked with the number 96."

¹ uddhara = *uddhura*. āohaṇa 'battle' (ā + *yudh*).

Quoth the sage : " If that is so, do not do away with yourself." The other said : " When the king is enraged, he does not stop short of destroying a family, but when I am dead, the rest of my family will be left in peace." The sage said : " If that is so, send the word to all the ninety-five kings by your own messenger, that you are going to the Hinduk country." Then he questioned the messenger thus, " Good sir, who are the other five and ninety kings with whom His Majesty is angry?" He gave all their names. Then dispatching a messenger he sent his own message to them all severally, saying, " Come to me, do not abandon your lives, I will take thought for everything." Then they came to him straightway with all their gear, for it is hard for a man to abandon his life, and seeing they had arrived, he asked the sage : " Your Reverence, what are we to do now?" The sage replied : " Cross the Indus with troops and transport and go to the Hinduk country." Then they embarked on vessels and reached the district of Surat, and in the meanwhile the rainy season arrived. Then finding the roads were difficult, they divided the district of Surat into ninety-six parts and stayed there.

Observing the glory of the autumn season as described above, the Kālaka sage, with the desire of fulfilling his own wish, said to them : " Ho, why are you idling here?" Said they : " Direct us what we should do."

The sage said : " Capture Ujjain, for that is the key to the Mālava country; there you will find subsistence in abundance." They said : " We will do so; but we have no supplies, for in this country we have obtained barely enough to eat."

Then the sage turned all the potters' stuff into gold by simply sprinkling it with a mere pinch of magic powder and said to them : " Take this as supplies."

So they divided it and with all their gear set out for Ujjain. And meantime all the kings of the Lāṭa region, these they summoned and arrived at the frontier of the Ujjain country.

Then Gardabhilla, hearing of the approach of a hostile army,

went out with a great army all complete and reached the frontier. Then began a battle between the two armies swelling with pride.

Ardha-Māgadhi.] Extract No. 19.

Udāyaṇa.

[Jacobi No. III, Portions.]

(p. 28) teṇaṃ kāleṇaṃ teṇaṃ samaeṇaṃ Sindhu-Sovireṣu
jaṇavaesu Vīyabhae nāmaṃ nāyare hotthā ; ¹ Udāyaṇe nāmaṃ
rāyā, Pabhāvaī devī. tise jetṭhe putte Abhiṇ nāmaṃ juvva-rāyā
hotthā ; niyae bhāiṇeṇṇe ² Kesi nāmaṃ hotthā. se naṃ Udāyaṇe
rāyā Sindhu-Sovira-pāmokkhāṇaṃ ³ solasaṇhaṃ jaṇavayāṇaṃ
Vīyabhaya-pāmokkhāṇaṃ tiṇhaṃ tevaṭṭhiṇaṃ nayara-sayā-
ṇaṃ ⁴ Mahaseṇa-pāmokkhāṇaṃ dasaṇhaṃ rāyāṇaṃ baddha-
maudāṇaṃ viṇṇa-seya-cāmara-vāya-vīyaṇāṇaṃ annesiṃ ca
rāisara-talavara-pabhiṇaṃ āhevaccāṃ kuṇamāṇe viharai. ⁵
evaṃ ca tāva eyaṃ.

* * * * *

The tale then switches into Jain Māhārāṣṭrī and tells of Kumāranandī the uxorious ('itthilolo') goldsmith who collected 500 wives at 500 of gold apiece, and was chosen as their lord by the demi-goddesses of Five-Rock Island. Eventually the story comes round to Udāyaṇa, and we are told in Ardha-Māgadhi (i.e., scripture language), of his conversion.

(p. 32.) tae naṃ se Udāyaṇe rāyā annayā kayāi posaha-
sālāe posahiṇe ege abhe pakkhiyaṃ posahaṃ sammāṃ paḍiṣā-

¹ Vīyabhae = *Vītabhaya*, nom. sing. in *e* being a characteristic of this Prakrit. hotthā 3rd sing. aor. ātm. of *ho* = *bhava*-, used also of other persons and numbers.

² bhāiṇeṇṇa 'sister's son' (*bhāgineya*). niyaya = niya 'own' (*nijā*).

³ pāmokkha (*pramukha*).

⁴ tevaṭṭhi 'sixty-three' (also *tesaṭṭhi*). saya 'hundred' (*śata*) § 112. Apparently means "of 363 towns."

⁵ viṇṇa 'bestowed' (*vi + tr*). seya 'white' (*śveta*). vīyaṇa 'fanning' (*vij*). annesiṃ gen. pl. 'of others' (M. has *anṇāṇaṃ*). rāisara 'princes' (*rājesvara*). talavara 'chief.' talāro in *Deśi-nāma-mālā* = '*nagarārakeṣa*.' āhevaccāṃ 'overlordship' (*ādhipatyam*). kuṇamāṇe ātm. pres. part. of *kuṇai*.

garamāṇe viharai.¹ tao tassa puvvarattāvaratta-kāla-samayamsi jāgariyaṃ karemaṇassa eyārūve ajjhatthiṃ samup-pajjithā:² dhannā naṃ te gāma-nagarā, jattha naṃ samaṇe Vire viharai, dhammaṃ kahe; dhannā naṃ te rāisara-pabhiṃ, je samaṇassa Mahāvīrassa antie kevali-pannattaṃ dhammaṃ nisāmenti,³ evaṃ pañcānuvayaṃ satta-sikkhāvaiyaṃ sāvaga-dhammaṃ duvālasa-vihaṃ⁴ paḍivajjanti, evaṃ muṇḍā bhavittā āgārā aṇagāriyaṃ pavvayanti.⁵ taṃ jai naṃ samaṇe bhagavaṃ Mahāvīre puvvānupuvvaṃ dūjjamāṇe ih' eva Viyabhae āgacchejjā,⁶ tā naṃ aham avi bhagavao antie muṇḍe bhavittā jāva pavvaejjā. tae naṃ bhagavaṃ Udāyaṇassa eyārūvaṃ ajjhatthiyaṃ jānittā Campāo paḍinikkhamittā, jeṇ' eva Viyabhae naṃyare, jeṇ' eva Miyaṇe ujjāṇe, teṇ' eva viharai. tao parisā⁷ niggayā Udāyaṇe ya. tae naṃ Udāyaṇe Mahāvīrassa antie dhammaṃ soccā haṭṭha-tuṭṭhe evaṃ vayā-si:⁸ jaṃ navaraṃ jeṭṭha-puttaṃ rajje abisiṇcāmi, tao naṃ tubbhaṃ antie pavvayāmi. sāmī bhaṇai: ahāsuhaṃ, mā paḍi-bandhaṃ karehi! tao naṃ Udāyaṇe ābhiogiyaṃ hatthi-ṛayaṇaṃ duruhittā⁹ sae gihe āgae. tao Udāyaṇassa eyārūve ajjhatthi-

¹ kayāi=*kadūcit*. posaha 'fast' (*upavasatha*) § 74. a-bīe 'without a second.' pakkhiyaṃ 'fortnightly.' sammam (*samvaka*). paḍijāgaramāṇa 'keeping vigii,' 'performing religious duty.'

² puvvaratta 'first part of the night,' avaratta 'second half of the night.' karemaṇa atm. pres. part. from karei. eyārūva 'of this form.' ajjhatthiya 'thought' (*ādhyātmika*). samuppajjithā, aorist (*sam+ud+pad*) cf. hotthā 'was.'

³ kevali 'possessing supreme or absolute knowledge.' -pannattaṃ (*prajñaptam*). nisāmenti 'hear' (*ni+śam*).

⁴ anuvvayaṃ 'ordinance' (*anuvrata*): 5 commands for laymen, Jain technicality. sikkhāvaiya 'precept' (**śikṣāpadika*). duvālasa 'twelve.'

⁵ bhavittā gerund § 112. āgāra 'house.'

⁶ puvvānupuvvaṃ 'in succession.' dūjjamāṇa 'wandering' (*du*) āgacchejjā, opt.

⁷ parisā 'community' (*pariṣad*).

⁸ soccā 'having heard' (*śruṭvā*). cf. caccara=*catvara*. JM. haṭṭha=*hṛṣṭa*. vayāsi 'spoke.' aorist (*vad*).

⁹ ābhiogiya (*ābhiyogika*) sometimes a kind of deity 'belonging to the heavenly service.' Here Jacobi suggests a *state* elephant. duruhittā 'having mounted' (**uduruḥ* for *ud+ruḥ*).

jāe: jai nam Abhiim kumāraṃ rajje ṭhavittā pavvayāmi, to Abhiī rajje ya raṭṭhe ya jāva janavae ya mānussaesu ya kāmabhogesu mucchie aṇāiyaṃ anavayaggaṃ saṃsāra-kantāraṃ anupariyaṭṭissai.¹ taṃ seyaṃ khalu me niyagaṃ bhāinejjaṃ Kesim kumāraṃ rajje ṭhavittā pavvaittae.² evaṃ sampehettā³ sobhaṇe tihi-karaṇa-muhutte koḍumbiya-purise ya saddāvetta⁴ evaṃ vayāsi: khippām eva Kesissa kumārassa rāyābhiseyaṃ uvatṭhaveha!⁵ tao mahiddhi⁶ abhisitte Kesi kumāre rāyā jāe jāva pasāsemāṇe viharai. tao Udāyaṇe rāyā Kesim rāyaṃ āpucchai: ahaṇ-ṇaṃ, devānuppiyā,⁷ saṃsāra-bha'uvviggo pavvayāmi. tao Kesi rāyā koḍumbiya-purise saddāvetta evaṃ vayāsi: khippām eva Udāyaṇassa ranno mah'atthaṃ mah'arihaṃ nikkhamanābhiseyaṃ uvatṭhaveha! tao mahayā vibhūle abhisitte siviyaṛūdhe⁸ bhagavao samīve gantūṇa pavvaie jāva baḍūṇi cauttha-chatṭh'-atṭhama-dasaṃa-duvālasa-mās'addhamāsāṇi tavo-kammāṇi kuvvamāṇe⁹ viharai.

(p. 34) tao se Udāyaṇe anagāre bahūṇi vāsāṇi sāmanna' pariyāgaṃ pāṇittā satṭhiṃ bhattāṇi anasaṇāe cheṭṭā¹⁰ jass'

¹ mucchiya 'greedy' (*mūrch*). aṇāiya 'without beginning,' anavayagga 'without end,' lit. 'having the point not bent' (*anamadagra*=Pali *anama-tagga* Pisch. §251). anupariyaṭṭissai 'will wander through' (*anu + pari + vrt*).

² seyaṃ 'better' (*śreyas*). pavvaittae, infin.

³ sampehettā 'having pondered over' (*saṃ + pra + iks*). This treatment of *kṣ* especially in the root *īks* is common in AMg. JM. anuppehanti=*anuprekṣante*. dāhiṇa=*dakṣiṇa* occurs also in M. and Śaur.

⁴ koḍumbiya 'belonging to the family.' saddāvetta. gerund of saddāvei caus. of saddei nominal from sadā (*śabda*).

⁵ khippām eva (*keipram eva*) AMg. regularly lengthens *a* of final *-an* before enclitic *eva*: juttām eva=*yuktam eva* (Pischel § 28). uvatṭhaveha caus. (*upa + sthā*)

⁶ idḍhi=*iddhi*.

⁷ devānuppiyā, voc. sing. deva + anuppiya.

⁸ siviya 'pālki' (*śibikā*).

⁹ kuvvamāṇe cf. kareṇāṇassa and kuṇamāṇe above.

¹⁰ sāmanna abstract of samana (*śramaṇa*). pariyāga 'wandering' means *pariyāya*; another form is *pariyāya*. Pischel doubts derivation from *pariyāyaka*, suggests **pariyāva* with *ga* for *va* (cf. AMg. *juvala*=*yugala*), so also AMg. JM. *pajjava*=*pariyūyā*; JŚ. *pajjava*. pāṇittā 'having ful

aṭṭhāe¹ kirai nagga-bhāve muṇḍabhāve, taṃ aṭṭhaṃ patte
jāva dukkha-pahīṇe tti.

* * * * *

tae naṃ Abhii-kumārassa puṇḍarattāvaratta-kāla-sama-
yamsi evaṃ ajjhatthie jāe: ahaṃ Udāyanaṃ jeṭṭhaputte
Pabhāvale attae; maṃ rajje aṭṭhāvettā Kesiṃ rajje ṭhāvettā²
pavvaie. imeṇaṃ mānuseṇaṃ dukkheṇaṃ abhibhūe samāṇe³
Viyabhayaṃ niggacchittā Campāe Koṇiyaṃ uvasampajjittāṇaṃ
viula-bhoga-samannāgae yāvi hotthā.⁴ se naṃ Abhiṃ kumāre
samaṇovāsae⁵ abhigaya-jivājīve Udāyaneṇaṃ ranuṇaṃ samaṇu-
baddha-vere yāvi hotthā. tao Abhiṃ kumāre bahūṇaṃ vāsāṃ
samaṇovāsaga-pariyāgaṃ pāṇittā addhamāsiyāe saṃlehaṇāe
tisaṃ⁶ bhattāṃ cheettā tassa ṭhāṇassa anāloiya-paḍikkante
kālaṃ kiccā⁷ Asurakumārattāe uvavanno. egaṃ paliovamaṃ
ṭhi⁸ tassa; Mahāvidehe sijjhihi tti.⁹

Translation.

Udāyana.

At that period and at that very time there was a city Vita-
bhaya by name in the countries of Sindh and Sauvira. Udā-
yana was the king thereof, and Prabhāvati his queen whose
eldest son was crown prince, Abhijit by name. He had a
nephew named Kesiṃ. Now that Udāyana the king was wield-
ing the overlordship of sixteen countries whereof Sindh and

filled' (*pra + āp*). aṇasaṇa 'fasting.' cheettā 'having cut' cf. *chettum*
M. J.M. chēttūṇa (*chēttettā chetettā).

¹ aṭṭhāe 'on account of.'

² attae 'son' (*ātma + jaḥ*). ṭhāvettā, gerund caus. (*sthā*).

³ samāṇa 'being.'

⁴ uvasampajjittāṇaṃ gerund (*upa + sam + pad*). samannāgaya 'pro-
vided with' (*sam + anu + ā + gam*). yāvi (*ca + api*).

⁵ samaṇovāsaya 'lay believer.'

⁶ saṃlehaṇā 'final' mortification' (before death) (*saṃlekhaṇā*). tisaṃ
'thirty.'

⁷ anāloiya-paḍikkanta 'unrepented and unconfessed' (*anālocita-pratik-
rānta*). kiccā gerund (*kr*).

⁸ paliovama = *palyopama*, a very high number. ṭhi 'durance' § 12.

⁹ sijjhihi 'will be fulfilled.' fut. of sijjhai, i.e. 'will attain perfection.'

Sauvīra were the chief, of three hundreds of townships and sixty-three, with Vitabhaya as the chief, of ten crowned rajas of whom Mahāsena was the chief, granted the right of fanning with white *chauris*, and of other princes, chiefs, and the like. And even so it was.

Now once upon a time that king Udāyaṇa fasted in the hall of fasting, all alone, the fortnightly fast, duly performing his sacred duty. Now while he was keeping vigil in the middle of the night there came to him such a thought as this: rich are those villages and towns, wherein the ascetic Vira dwells, and declares the law; rich are those princes, and the like, who in the presence of the ascetic Mahāvīra hear the law perceived by absolute knowledge, who accept the twelvefold Disciples' Law, consisting of the Five Ordinances and the Seven Precepts, and stripped of all leave their homes, and homeless enter into the Order. If now the holy ascetic Mahāvīra wandering from place to place should come here to Vitabhaya, then would I before the holy one strip me and enter the Order. Now the holy one knowing this thought of Udāyaṇa's departed from Campā and took up his abode near that very town of Vitabhaya, where the Deer-park was, and the community came out, and also Udāyaṇa. Then Udāyaṇa having heard the law in the presence of Mahāvīra was pleased and delighted and spake as follows: "I will even now consecrate my eldest son in the kingship, and then will I enter the Order before thee." The master said: "Please make no obstacle!" Then Udāyaṇa mounted a splendid state elephant and went within his house. Then there came to Udāyaṇa such a thought as this: "If now I put Prince Abhijit on the throne, and enter the Order, then Abhijit on the throne, in the kingdom and the country, lusting among the human joys of passion will wander along through the wilderness of rebirth without beginning, without end, so is it better to place my nephew Prince Keśin on the throne before I enter the Order." Having pondered this over, on an auspicious lunar day, half-day and moment, he summoned the men of his household and spake thus: "Quickly prepare

the coronation of Prince Keśin." Then with great pomp Prince Keśin became king, and continued reigning. Then King Udāyana took leave of King Keśin: "I now, Oh beloved of the gods, disquieted by the fear of rebirth, will enter the Order." Then King Keśin summoned the men of his household and said: "Quickly prepare a rich and sumptuous ceremony of initiation for King Udāyana."

Then was he consecrated with great *éclat*, and getting into a palanquin went into the presence of the holy one and entered the Order, and continued to perform many an act of penance, fasts of the fourth, sixth, eighth, tenth and twelfth,¹ those of the half-months, months and the like.

Then that Udāyana having for māny years fulfilled the ascetic's vow of homeless wandering, and in his fasting having cut off sixty meals, he attained that end, for the sake of which a man becomes naked and shorn—release from pain.

Now in the middle of the night a thought occurred to Abhijit as follows: "I am the eldest son of Udāyana, the son of Prabhāvatī. Setting me aside, he has set Keśin on the throne, and entered the Order." Overwhelmed by this human trouble, he left Vitabhaya and found his way to Koṇiya in Campā where he was provided with plentiful enjoyments. Now that Prince Abhijit was a lay believer with a knowledge of the living and the dead, and he retained an enmity against the King Udāyana. Then Prince Abhijit having for many years fulfilled the wandering of a lay adherent, having cut off thirty meals in the half-monthly final mortification, and having his deeds of that stage unconfessed and unrepented met his fate to become a Demon prince. The duration thereof is one myriad; he will attain perfection in great Videha.

Ardha-Māgadhī.] Extract No. 20.

From the Seventh Lecture of the Uvāsagadasāo.

(180 Polāsapure nāmaṃ nayare, ṣ hassambavaṇe ujjāne.
Jiya-sattū rāyā.

¹ To last 1, 2, 3, 4 and 5 days.

- (181). Tattha naṃ Polāsapure nayare Saddāla-putte nāmaṃ kumbhakāre Ājiviovāsae¹ parivasai. Ājiviya-sa-mayaṃsi² laddh'atthe gahiy'atthe pucchiy'atthe viṇicchiy'atthe abhigay'atthe atthi-mimja-pemāṇu-rāga-ratte³ ya "ayam āuso,⁴ Ājivia-samae atthe ayam param'atthe, sese anatthe" tti Ājiviya-sama-eṇaṃ appāṇaṃ bhāvemāṇe viharai.
- (182). Tassa naṃ Saddālaputtassa Ājiviovāsagassa ekkā hiraṇṇa-koḍī nihāṇa-pauttā, ekkā vaddhi-pauttā, ekkā pavitthara-pauttā, ekke vae dasa-go-sāhassie-ṇaṃ vaenaṃ.⁵
- (183). Tassa naṃ Saddālaputtassa Ājiviovāsagassa Aggimittā nāmaṃ bhāriyā hotthā.
- (184). Tassa naṃ Saddālaputtassa Ājiviovāsagassa Polāsa-purassa. nayarassa bahiyā pañca kumbhakārāvaṇa-sayā hotthā. Tattha naṃ bahave purisā diṇṇa-bhāi-bhatta-veyaṇā kallākallim⁶ bahave karae ya vārae ya pihaḍae ya ghaḍae ya addha-ghaḍae ya

¹ Ājiviovāsae, 'an adherent, follower (*upāsaka*) of the Ājivikas.' The Ājivika sect was founded by Gosāla, the son of Maṅkhalī, a contemporary of Mahāvīra. Gosāla's doctrine was "that there is no such thing as exertion or labour or power or vigour or manly strength, but all things are unalterably fixed." *Uvāsaga-d*, ° VI, 166. (*Vide* Hoernle's note, 253.)

² "in the doctrine," loc. sing. § 92. v.

³ mimja, 'marrow': Panjabi miḍjh, mijjh: Sindhi miju: Guj. mij. H. mīgī (Skt. *majjā*). Hoernle translates "being filled with a passionate love towards them as for the most excellent thing," i.e. as in his note "as for the marrow of bones." The marrow is rather the physical basis of passion, not its object.

⁴ āuso 'longlived' voc. (Skt. base *āyusmat*) used as a title of respect. Hoernle, following the commentary on another passage, takes ayamāuso together, this being the form of address used by a teacher to his pupil.

⁵ vae 'herd' (*vrajaḥ*).

⁶ bhāi 'hire' (*bhṛti*), veyāṇa 'wages, salary' (*vetana*). Hoernle takes it "received food in lieu of wages." Compare however *bhṛtyannam* 'board and wages.' It would appear that their salary comprised food and wages. Kallākallim (Skt. *kalyaṇ kalyam*) 'every morning.' For ending, compare puvvim (= *pūrvīm*).

kalasae ya aliñjarae ya jambūlae ya utṭiyāo ya karenti,¹ anne ya se bahave purisā dinṇa-bhai-bhatta-veyaṇā kallākallim tehiṃ bahūhiṃ karaehiṃ ya jāva utṭiyāhi ya rāya-maggamsi vittim kappemāṇā viharanti.

- (185) Tae ṇaṃ se Saddālaputte Ājiviovāsae annayā kayāi puvvāvar'añha-kāla-samayaṃsi jeṇeva Asoga-vaniyā teṇeva uvāgacchai, -ttā² gosālassa Mañkhuliputtassā antiyaṃ dhamma-paṇṇattim uvasampajjittāṇaṃ³ viharai.
- (186). Tae ṇaṃ tassa Saddālaputtassa Ājiviovāsagassa ege deve antiyaṃ pāubbhavittā.⁴
- (187). Tae ṇaṃ se deve antalikkha-paḍivanne sakhiṃkhiṇiyāim jāva parihie Saddālaputtam Ājiviovāsayaṃ evaṃ vayāsi. "Ehiṃ ṇaṃ, devānuppiyā, kallam ihaṃ mahā-māhaṇe uppanna-nāṇa-damsana-dhare 'tiya-paccuppanna-m-aṇāgaya-jāṇae⁵ Arahā Jīṇe Kevali savvaṇṇū savva-darisi te-lokka-vahiya-mahiya-pūie, sa-deva-manuyāsaurassa loḡassa accaṇiḡe vandaṇiḡe sakkāraṇiḡe sammāṇaṇiḡe kallāṇaṃ maṅgalaṃ devayaṃ ceiyaṃ⁶ jāva pajjuvāsaniḡe.⁷ tacca-⁸

¹ *karaka* "water-vessel, esp. one used by students or ascetics." M.W. *cāraka* 'kind of vessel,' *piṭharaka* 'pot, pan,' *ghaṭaka* H. *ghaṭā*, *kalasa* 'pitcher' aliñjara ("small earthen water jar" M.W.), jambūlaya and utṭiyā 'three very large kinds of jars.' Hoernle.

² -ttā after a verb stands for the corresponding gerund. *gacchai*, ttā = *gacchhai*, *gacchittā* 'he goes, and having gone.'

Gerund from *uvasampajjai* (*upa + sam + pad*).

Ātm. aor. of *pāubbhavai* (*prādur + bhū*) 'appeared.

'tiya. 'past' (*atita*), *paccuppanna* 'present' (*prati + ud + vad*), -m-sandh. consonant, *aṇāgaya* 'future.' Text has *paḍupanna* for *paḍupanna*, i.e. *paḍi + uppanna*.

⁶ *ceiya* 'sacred' lit. = *caitya* 'sacred shrine,' *vahiya* 'rapturously gazed at' (Dési).

⁷ 'Worshipful' (*pari + upa + ās*).

⁸ *tacca* 'meritorious.' Comm. says = *tatnya*, so also Hemacandra II, 21; but Pali has *taccha*. Otherwise from *tattva*. Pischel (§ 281) says rather **tattva* through **tāṭṭya*. Cf. *Romani tatcho* = 'true.'

kamma-sampaya-sampautte taṃ naṃ tumaṃ van-
dejjāhi jāva pajjuvāsejjāhi, pāḍihārienāṃ¹ pī-
dha-phalagā-sijjā-saṃthāraenāṃ uvanimantejjāhi.”
Doccaṃ pi taccāṃ pi evaṃ vayai, -*ttā* jām eva disaṃ
pāubbhūe tām eva disaṃ paḍigae.

Hearing of the arrival of Mahāvira—

- (190). Tae naṃ se Saddālaputte Ājivīōvāsae imīse² kahāe
laddhaṭṭhe samāṇe “evaṃ khalu samāṇe bhagavaṃ
Mahāvire jāva viharai, taṃ gacchāmi naṃ samānaṃ
bhagavaṃ Mahāviraṃ vandāmi jāva pajjuvāsāmi,”
evaṃ saṃpehei;³ -*ttā* ṇhāe jāva pāyacchitte⁴
suddhappāvesāmi⁵ jāva appa-mahagghābharaṇālam-
kiya-sarire naṃussa-vaggurā⁶-parigae sāo⁷ gihaō
pādi-nikkhamai, -*ttā* Polāsapuram nayaram majjhaṃ
majjheṇaṃ niggaḇchai, -*ttā* jeṇeva Sahassambavaṇe
ujjāṇe jeṇeva samāṇe bhagavaṃ Mahāvire teṇeva
uvāgacchāi, -*ttā* tikkhutto⁸ āyāhiṇaṃ payāhiṇaṃ⁹
karei *ttā* vandai namaṃsai -*ttā* jāva pajjuvāsai.

Mahāvira addressed the company and accepted
Saddālaputta's hospitality.

- (195). Tae naṃ se Saddāla-putte Ājivīōvāsae annayā kayāi

¹ *prātihārika* “a Jain technical term, meaning ‘what is always kept ready for the use of some one.’” Hoernle.

² imīse = M. imīc, imīa JM. imīe, imāe Ś. imāe.

³ saṃpehei ‘reflects’ (*saṃ + pra + kṣ*). kkh > kh > h. This change occurs in both AMg. and JM.

⁴ Comm. = *prāyaścitta* ‘expiation,’ i.e. precautionary rites. Another interpretation is ‘touched by the feet,’ *chitta* from *chivai* ‘touch’ (*kṣip*).

⁵ Comm. *suddhātma-vaiśikūṇi* ‘(clothes) fit to adorn a purified person,’ or *suddha-prāveśyāni* ‘clean and fit for entering a king's court.’

⁶ vaggurā ‘crowd’ (*vāgurā* “toils”).

⁷ sāo ‘from his own’ (*sva*), giha ‘house’ (so also JM. commoner *geha*).

⁸ tikkhutto ‘thrice’ (**triskṛtvāḥ* or *trikṛtvāḥ*). Cf. AMg. dukhutto, dukkhutto ‘twice.’

⁹ āyāhiṇaṃ payāhiṇaṃ = *ā-dākṣiṇa-pradākṣiṇaṃ*.

vāyāhayayaṃ kolāla-bhaṇḍaṃ anto sālāhiṃto bahiyā
ñiṇei, -*llā* āyavaṃsi dalayai.¹

(196) Tae ṇaṃ samaṇe bhagavaṃ Mahāvire Saddālaputtaṃ
Ājiviōvāsayaṃ evaṃ vayāsi. "Saddālaputtā, esa
ṇaṃ kolāla-bhaṇḍe kao?"²

(197) Tae ṇaṃ se Saddālaputte Ājiviōvāsae samaṇaṃ bhaga-
vaṃ Mahāviraṃ evaṃ vayāsi. "Esa ṇaṃ bhante
puvviṃ maṭṭhiyā āsi, tao pacchā udaṇaṃ nimijjai;
-*llā* chāreṇa ya kariseṇa ya egayao mīsijjai; -*llā* cakke
ārohiijjai; tao bahave karagā ya *jāva* uṭṭhiyāo ya
kaṇṇanti."

(198). Tae ṇaṃ samaṇe bhagavaṃ Mahāvire Saddālaputtaṃ
Ājiviōvāsayaṃ evaṃ vayāsi. "Saddālaputtā, esa
ṇaṃ kolālabhaṇḍe kiṃ uṭṭhāṇeṇaṃ *jāva* purisakkāra-
parakkameṇaṃ kaṇṇanti, udāhu aṇuṭṭhāṇeṇaṃ *jāva*
apurisakkāra-³parakkameṇaṃ kaṇṇanti?"

Saddālaputta maintains that they are made without
effort, etc. because effort does not exist, but he is
refuted and convinced.

Translation.

(180). There was a town called Polāsapura. Near it there was
the garden Sahassambavana. Jiya-sattū was king.

(181). There in the town of Polāsapura lived a potter named
Saddālaputta, a follower of the Ājiviyas. Having
heard of, and acquired a knowledge of the tenets
of the Ājiviyas, and having questioned, determined
and mastered the meaning thereof, he became en-
amoured of these with a passionate love suffusing
the very marrow of his bones and continued to

¹ āyavaṃsi 'in the heat of the sun' (*ātape*). dalayai comm. = *dadāti*,
also dalai (dalāmi) usual form in AMg. for 'gives.'

² kao 'from what' (*kutaḥ*, i.e. **ka-taḥ*). Ś. kado.

³ purisakkāra = *puruṣātkāra* 'as can be made by a man.' cf. balakkāra
= *balāt-kāra*. Ordinary Skt. word *puruṣa-kāra*, Pali purisa-kāra.

conduct himself in accordance with the doctrine of the Ājīviyas, considering this to be the truth, the highest truth, and all the rest to be false.

- (182) That Saddālaputta, the follower of the Ājīviyas, had one crore of gold placed in deposit, one crore put out at interest, one crore invested in estate, and one herd with ten thousand head of cattle
- (183) That Saddālaputta the follower of the Ājīviyas, had a wife named Agginitā
- (184). That Saddālaputta, the follower of the Ājīviyas, had five hundred potter-shops outside the town of Polāsapura. Therein a large number of men receiving wages in the form of food and goods, used to make from day to day numerous bowls, pots, pans, pitchers of three sizes and three sizes of water-jars; and another large number of men, receiving wages in the form of food and goods, used to carry on a trade on the king's highway with those numerous bowls, pots, pans, pitchers of three sizes and three sizes of water-jars.
- (185). Then that Saddālaputta, the follower of the Ājīviyas, at one time or another at the time of the midday hour used to betake himself where there was a little grove of *āsoka* trees; this he did and he was living in conformity with the law which he had received in the presence of Gośāla Maṅkhaliputta.
- (186). Then in the presence of Saddālaputta, the follower of the Ājīviyas, there appeared a certain deva.
- (187). Then that deva standing in mid-air and decked out (*as described above, down to "with small bells"*) spoke thus to Saddālaputta, the follower of the Ājīviyas: "There will come here to-morrow, O beloved of the devas a great Māhāna, who possesses fully formed knowledge and insight, who knows the past, present, and future, who is an Arhat and Jīna, a Kevalin,

who knows all and sees all, who is rapturously gazed at, adored and worshipped by the *dwellers* in the three worlds, who for the world with devas, men and asuras is an object of worship, praise, honour, respect and service as something excellent, auspicious, divine and sacred (*and so on*), who is furnished with an abundance of meritorious works, him shouldst thou praise (and *as above, down to* 'wait upon') and hospitably invite to a standing provision of stool, plank and bedding." A second and a third time he said this, and having done so he returned in that direction whence he had appeared.

* * * * *

- (190). Then that Saddālaputta, the follower of the Ājīviyas, being informed of this news thinks to himself: "So then the Ascetic the blessed Mahāvīra (*and so on, down to*) is paying a visit here; I will go and praise the Ascetic, the blessed Māhavīra, and I will (*so on, down to*) wait upon him." Thinking thus he bathed and (*as before*) performed precautionary rites, put on clean robes, adorned his person with a few costly jewels, and surrounded by a crowd of men-servants came out of his house. Having come out, he passed right through the midst of the town of Polāsapura. Having passed through he approached the place, where there was the Sahassambavaṇa Garden, where the blessed Mahāvīra was, and having approached, he circumambulated him three times from left to right. Having done so he praises him, and worships him and (*having praised him, and worshipped him, and so on, down to*) he stands in waiting upon him.

- (195). Then that Saddālaputta, the follower of the Ājīviyas, at some time or other brought out his air-dried potter's ware from within his workshops: and having done so placed it in the heat of the sun.

- (196) Then the Ascetic, the blessed Mahāvīra, spoke thus unto Saddālaputta, the follower of the Ājīviyas, "Saddālaputta, what is this potter's ware made of?"
- (197). Then that Saddālaputta, the follower of the Ājīviyas, spake unto the Ascetic, the blessed Mahāvīra, as follows: "This ware was at first clay, and after that it is kneaded with water; and then it is thoroughly mixed with potash and dung; and then it is placed upon the wheel and thence are made many bowls (*and the rest as before*)."
- (198). Then the Ascetic, the blessed Mahāvīra, spake thus unto Saddālaputta, the follower of the Ājīviyas: "Saddālaputta, is this potter's ware made with exertion and (*so on, down to*) manly strength, or is it made without exertion and (*so on, down to*) manly strength?"

Ardha-Māgadhī.] Extract No. 21.

Jinacaritra.

Being part of the Kalpasūtra ascribed to Bhadrabāhu.
Edited by Jacobi.

- (56). Tae¹ ṇaṃ Siddhatthe khattie paccūsa-kāla-samayāṃsi
koḍumbiya-purise saddāvei, -itā evaṃ vayāsi
- (57). "khippām² eva, bho Devānuppiyā! ajja savisesaṃ
bāhriyaṃ uvaṭṭhāṇa-sālaṃ³ gandhodaya-sittāṃ suiya-
saṃmajjīōvalittāṃ⁴ sugandha-vara-paṇca-vanna-
pupphōvayāra⁵-kalyaṇa-kālāgura-pavara-kundurukka-
turukka-ḍaḍḍhanta-dhūva-maghamaghanta-gandh-ud-

¹ J. reads *tate* in this and some other places. Other MSS. have *tae*.

² *Vide* page 63.

³ 'assembly-room, pavilion.'

⁴ 'cleaned' (*śuc*) 'swept' (*śam + mṛj*) and 'smeared' (*upa + līp*).

⁵ *uvayāra* 'decorations, festoons' (*upa + kr*).

dhuyābhirāmaṃ¹ sugandha-vara-gandhiyaṃ gandha-
vatti² bhūyaṃ kareha kāraveha, karittā ya kāravittā
ya śihāsaṇaṃ rayāveha,³ -ttā maṃ eyaṃ āṇattiyaṃ
khippāṃ eva paccappiṇaha.⁴

(58). Tae naṃ te koḍumbiya-purisa Siddhatthenaṃ rannā
evaṃ vuttā samānā, haṭṭha-tuṭṭha-jāva haya-hiyayā,
karayala- jāva kaṭṭu:⁵ "evaṃ sāmī!" tti āṇāe
viṇaṇaṃ vayaṇaṃ paḍisaṇanti, -ttā Siddhatthassa
khattiyassa antiyāo paḍinikkhamanti, -ttā jeṇ'eva bāhi-
riyā uvaṭṭhāṇa-sālā, teṇ'eva uvāgacchanti, -ttā khip-
pāṃ eva savisesaṃ bāhriyaṃ uvaṭṭhāṇa-sālaṃ gan-
dhōdaya-sittaṃ suia-jāva śihāsaṇaṃ rayāvinti, -ttā
jeṇ'eva Siddhatthe khattie, teṇ'eva uvāgacchanti,
-ttā karayala-pariggahiyāṃ dasa-nahaṃ sirasā vattaṃ
aṇḍajalīṃ kaṭṭu Siddhatthassa khattiyassa taṃ āṇat-
tiyaṃ paccappiṇanti.

(59). Tae naṃ Siddhatthe khattie kallaṃ pāu-ppabhāyāe raya-
ṇīe, phull'uppala - kamala - komal'ummilliyammi aha-
paṇḍure pabhāe, rattāsoga-ppagāsa-kimsuya-suya-mu-
ha - guṇj'addha - rāga-sarise⁶ (bandhujivaga - pārāva-
ṇa-calāṇa-nayaṇa - parahuya-suratta-loyaṇa-jāsuyaṇa-
kusuma-rāsi - hiṃgulaya - niyarāireya - rehanta-sarise)⁷

¹ aguru 'aloo.' kundurukka 'olibanūm.' turukka 'incense.' magha-
maghanta cf. Panj. maghṇā 'burn,' H. maghan 'redolent.' uddhuya =
uddhūta. dhūva 'incense.'

² vatti (vartī).

³ rayāveha 'have prepared' caus. (rac;

⁴ 2nd plur. imperat. of paccappiṇai 'returns' denom. from *pratyarpaṇa*.

⁵ kaṭṭu (*kartu*) originally infin. used as gerund *kṛtvā*.

⁶ -ppagāsa (*prakāśa*). kimsua "*Butea frondosa*" (*kimśuka*). suya
"parrot" (*śuka*). guṇjaddha. The construction is Siddhattho...saya-
ṇijjāo abbhuṭṭhei; with locative absolute rayāṇīe, pabhāe, sūre
diṇayare, andhayāre, jīvaloe.

⁷ bandhujivaka "Pentapetes Phœnicia." pārāvaṇa 'pigeon' (*pārāvata*).
parahuya 'cuckoo' (*parabhṛta*). jāsuyaṇa 'Chinese rose.' hiṃgula
'cinnabar.' nikara 'mass.' atireka 'excess.' rehanta 'shining.'

kamalāyara-saṇḍa-bohae¹ utṭhiyammi sūre, saḥassa-rassimmi diṇayare teyasā jalante, (abakkameṇa uie divāyare, tassa ya kara-paharāparaddhammi andhayā-re, bālāyava-kuṇkumeṇaṃ khacie vva jīva-loe)² sayañijjāo abbhutṭheī.

- (60). -*llā* pāya-piḍhāo paccoruhai,³ -*llā* jēn' eva aṭṭaṇa-sālā,⁴ ten'eva uvāgacchai, -*llā* aṭṭaṇa-sālaṃ aṇupavisai, -*llā* aṇega-vāyāma-jogga-vaggana-vāmadana-malla-juddha-karaṇehiṃ,⁵ sante parissante saya-pāga-saḥassa-pāgehiṃ⁶ sugandha-tilla-m-āiehiṃ piṇañijje-hiṃ divañijjehiṃ mayañijjehiṃ vimhañijjehiṃ dappañijjehiṃ savv'indiya-gāya-palhāyañijjehiṃ abbhāṅ-gie,⁷ tilla-cammamsi ṇiṇehiṃ paḍipunna-pāṇi-pāya-sukumāla-komala-talehiṃ purisehiṃ abbhāṅgaṇa-parimaddaṇ-uvvalaṇa-karaṇaṅgaṇa-nimmāe-hiṃ⁸ cheehiṃ dakkhehiṃ paṭṭhehiṃ kusalehiṃ mehāvihhiṃ⁹ jīya-parissamehiṃ aṭṭhi-suhāe maṃsa-suhāe tayā-suhāe¹⁰ roma-suhāe cauuvihāe suha-parikammaṇāe saṃvā-haṇāe saṃvāhie samāṇe avagaya-parissame aṭṭaṇa-sālāo paḍiṇikkhamai.

- (61). -*llā* jēn'eva majjana-ghare, ten'eva uvāgacchai, -*llā*

¹ bohae 'awakening' (*bodhakah*).

² aha-kkameṇa 'in due time' (*yathā-krameṇa*). pahara 'blows' (*prahāra*). aparaddha 'driven away' (*apa + rādhi*). bālāvava 'young sun.' khacio, text has khaciya.

³ descends (*prati + ava + ruh*).

⁴ aṭṭaṇa-sālā 'gymnasium' meaning shown by context. Kādambarī has *vāyāma-sālā*.

⁵ vaggana 'jumping.' vāmadana (*vi + ā + mardana*). malla-juddha, 'wrestling.'

⁶ saya-pāga 'refined a hundred times' (*śata-pāka*).

⁷ abbhāṅgie 'anointed' Mg. abbhāṅgide JM. abbhāṅgio retain the old g. (Skt. *abhyakta* < *añj*). piṇañiya 'soothing.' madaniya 'invigorating.' bṛṇṇañiya 'nourishing.' prahlādanīya 'refreshing.'

⁸ nimmāta 'experienced.' uvvalana 'stretching.'

⁹ cheka 'clever.' praṭṭha 'pre-eminent.' medhāvin 'intelligent.'

¹⁰ tayā 'skin' (**tracā* = *tvak*).

majjāṇa-ghāraṃ anupavisai, -tā sa-mutta-jālākulā-
 bhirāme¹ vicitta-maṇi-rayana-kotṭima-tale² rama-
 niffe nhāṇa-maṇḍavamsi, nāṇā-maṇi-rayana-bhatti-
 cittamsi³ nhāṇa-piḍhaṃsi suha-nisanne pupphōdaehi
 ya gandhōdaehi ya usiṇōdaehi ya suddhōdaehi ya
 kallāṇa-karaṇa-pavara-majjāṇa-vihie majjie, tattha
 kouya-saehim⁴ hahu-vihehim kallāṇaga-pavara-majja-
 ṇāvasāṇe pamhala-sukumāla-gandha-kāsāiya-lūhiy-
 aṅge⁵ ahaya-sumah'aggha-dūsa-rayana-susamvuḍe⁶
 sarasa-surabhi-gosisa-candanāṇulitta-gatte⁷ sui-mālā-
 vannaga-vilevaṇe⁸ āviddha-maṇi-sovaṇṇe kappiya-
 hār-addhahāra⁹-tisaraya-pālamba-palambamāṇe ka-
 di-suttaya-kaya-sobhe¹⁰ piṇiddha-gevijje¹¹ aṅgulijjaga-
 laliya-kayābharanae¹² vara-kadaga-tuḍiya-thambhiya-
 bhue¹³ ahiya-rūva-sassirīe kuṇḍala-ujjoviyāṇaṇe¹⁴ mau-
 ḍa-ditta sirae hār'otthaya-sukaya-raya-vacehe¹⁵ mud-
 diyā-piṅgal'-aṅgulie pālamba-palambamāṇa-sukaya-
 paḍa-uttarijjenāṇā-maṇi-kaṇaga-rayana-vimala-mah'a-
 riha-niṇḍōviya-misimisinta - viraiya-susiliṭṭha-visiṭṭha-
 naddhāviddha-vira-valae :¹⁶ kim bahuṇā : kappa-

¹ jāla; 'lattice windows of stone work.'

² kotṭima 'mosaic pavement' (*kuṭṭima*).

³ bhatti (*bhakti*), 'variegated decoration, arabesques.'

⁴ kouya 'pleasure' (*kautuka*).

⁵ pamhala 'long-haired, downy' (*pakemala*). kāsāiya 'dyed red.' lū-
 hiya 'dried' (*lūṇita*?).

⁶ ahaya 'new' (*ahata*). dūsa 'robe' (cf. *dūṣya* 'tent, cotton').

⁷ gosisa 'cow's-head—a rich sandal'

⁸ vannaga 'sandal' (*varṇaka*).

⁹ hāra 'necklace of eighteen strings.' tisaraya 'of three strings.'

¹⁰ kaḍi 'hip' (*kaṭi*). suttaya, 'belt' (*sūtraka*).

¹¹ piṇiddha 'put on' (*pinaddha*). graiveya 'collar.'

¹² kaya 'hair' (*kaca*).

¹³ kadaga 'bracelet' (*kaṭaka*). tuḍiya 'bangle' ? (*truṭika*), cf. Panj. *tōṛā*.

¹⁴ ujjoviya 'lighted up' (*ud + dyut* but Pischel § 243 refers to *adyu*).

¹⁵ otthaya 'covered with' (*ut + atṛ*), cf. M. *otthaya* (*ava + atṛag*).

¹⁶ oviya 'decorated.' misimisinta 'shining brightly,' onomatopoeic
 denominative taken into Sanskrit as *miśamiśyate*. Pischel § 558.

rukhae ceva alaṇkiya-vibhūsie nar'inde sa-koriṇṭa-malla-dāmeṇaṃ chattenaṃ dharijjamāṇeṇaṃ seya-
vara-cāmarāhiṃ uddhuvvamāṇiṃ¹ maṅgala-jaya-
sadda-kayāloe aṇega-gaṇanāyaga-daṇḍanāyaga-rāisa-
ra-talavara-māḍambiya-koḍumbiya - manti-mahāman-
ti-gaṇaga-dovāriya-amacca-ceḍa-piḍhamadda - nagara-
nigama-seṭṭhi-seṇāvai-satthavāha-dūya-sandhivāla².
saddhiṃ samparivude dhavala-mahāmeḥa-niggae iva
gaha-gaṇa-dippanta-rikkha-tārā-gaṇāṇa majjhe sasi
vva piya-daṃsaṇe nara-vai nar'inde nara-vasahe nara-
sihe abbbahiya-rāya-teya-lacchie dippamāṇe majjara-
gharāo paḍiṇikkhamai.

(62). *tiā* jeṇ'eva bāhiriya uvattiḥāṇa-salā, teṇ'eva uvāgacchai
tiā siḥasaṇaṃsi puratthābhīmuhe³ nisiyai.

(63) *tiā* appaṇo uttara-puratthime disi-bhāe aṭṭha bhaddā-
saṇāiṃ seya-vattha-paccutthuyāiṃ⁴ siddh'atthaya-
kaya-maṅgalōvayārāiṃ rayāvei, *tiā* appaṇo a-dūra-
sāmate nāṇā-maṇi-rayana-maṇḍiyam ahiya-peccha-
niṇṇam mah'aggha-vara-paṭṭaṇ'uggayam saṇha-
paṭṭa-bhatti-saya-citta-tāṇaṇi⁵ ihāmiya-usabha-tu-
raya-nara-magara-vihaga-vāлага-kinnara-ruru-sara-
bha-camara-kunḍara-vaṇalaya-pauma-laya-bhatti-
cittaṃ⁶ abbhintariyam lavaniyam aṇchāvei,⁷ *tiā* nā-
nā-maṇi-ravana-bhatti-cittaṃ attharaya-miu-masū-

¹ uddhuvvamāṇa 'shaken' (*ud + dhū*), *dhuvvai* § 135

² This list of personages may be interpreted variously. *rāisara* (*rājesvara*) Comm. = *yuvārāja*. *Jacobi* S.B.E. 'kings, princes,' *daṇḍanāyaka* 'judges,' *Jacobi* 'sutraps,' *talavara* 'bodyguards,' *J.* 'knights,' *māḍambiya* 'sheriffs,' *pūthamarda* 'parasites, companions,' *J.* 'dancing masters.'

³ *pūrattha* 'east' (*pūravāt*).

⁴ *paccutthuya*—*paccutthaya* 'covered' (*prati + ava + str*).

⁵ *saṇha* 'smooth' (*ślakṣṇa*). *tāṇa* 'thread' (*tāna*).

⁶ *ihāmrga* 'wolf,' *vyūla(ka)* 'snake' - *luva*, *layā* = *latā*.

⁷ *aṇchāvei* 'has drawn.'

rag' -otthayaṃ¹ seya-vattha-paccutthuyaṃ su-
mauyaṃ aṅga-suha-pharisagaṃ² viṣiṭṭhaṃ Tisālāe
khattiyāṇe bhaddāsaṇaṃ rayāvei, -*tiā* koḍumbiya-
purise saddāvei, -*tiā* evaṃ vayasī.

- (64) "khippāṃ eva, bho Devānuppiyā! atṭh'aṅga-mahāni-
mitta-sutt'-attha-dhārae viviha-sattha-kusale suvaṇa-
-lakkhaṇa-pāḍhae saddāveha.

Translation.

- (56) Then the Kshatriya Siddhārtha at the time of daybreak
called his family servants and spoke thus:
- (57) "Now, beloved of the gods, quickly to-day make ready
or have made ready in all particulars the outer hall of
audience, (see that it be) sprinkled with scented
water, cleaned, swept and newly smeared, furnished
with offerings of fragrant, excellent flowers of all
five colours, made highly delightful through curling,
scented fumes of black aloe, the finest *kundurukka*
and *turushka*, and burning incense, exquisitely
scented with fine perfumes, and turned as it were
into a scent-box; and having done all this arrange
my throne, and having done this report to me quickly
the execution of these orders."
- (58). Then the family servants, on being thus addressed by
the King Siddhārtha, with glad, pleased and (*so on
down to*) enraptured hearts, saluted (*as before down to
'on their heads'*) and politely accepted the words of
the command saying: 'Yes master!' Then they left
the presence of the Kshatriya Siddhārtha, and went

¹ attharaya 'coverlet.' (*ā + stṛ*). *masūra(ka)* 'pillow.'

² manya 'soft' (*mṛḍuka*), pharisaga (*parāśaka*).

³ The Kalpasūtra was translated by Dr. J. Stevenson, 1848. That translation however is not accurate. The standard translation is that of Hermann Jacobi's Sacred Books of the East Series, vol. XXII, p. 241ff. This has been modified here only to make the text clearer to the student

to the outer hall of audience and quickly they (made ready) in all particulars the outer hall of audience, sprinkled with scented water, cleared (*and so on*) and prepared the throne. Having done this they repaired to the place where the Kshatriya Siddhârtha was, and joining the palms of their hands so as to bring the ten nails together laid the folded hands on their heads and reported the execution of that order to the Kshatriya Siddhârtha.

- (59). Then on the morrow when the night was growing light, when the pale morning disclosed the soft flowers of the full-blown lotuses, and the sun arose ; in hue like the red *asoka*, the open *rotlesia kimśuka*, a parrot's bill or the *guñjârdha*, intensely bright like the *bandhujivaka*, like the eyes and feet of a turtle-dove, the cuckoo's scarlet eyes, a mass of China roses or a lump of vermilion, the waker of the lotus pools ; and the maker of the day thousand-rayed was shining in his radiance : when in due time the maker of the day had risen and by the blows of his hands the darkness was driven away, and while the inhabited world was, as it were, dipped in saffron by the morning sun,—the Kshatriya Siddhârtha rose from his bed,
- (60). and having risen he descended from the footstool, went to the hall for gymnastic exercises and entered it. And with many strenuous exercises such as leaping, massage and wrestling¹ he became thoroughly tired, and then he was anointed with various kinds of fragrant oil, distilled a hundred or a thousand-times, which nourished, beautified, invigorated, exhilarated, strengthened and increased all senses and limbs. On an oiled hide he was shampooed with soft and tender palms of the hand and soles of the feet, by clever men who were well acquainted with the best qualities of

¹ Jacobi renders : "jumped, wrestled, fenced and fought."

anointing, kneading and stretching ; well trained, skilful, excellent, expert, intelligent and never tiring. When by this fourfold agreeable treatment of the body the king's bones, flesh, skin and hair had been benefited, and his fatigues banished he left the hall for gymnastic exercises,

- (61). and having taken his way towards the bathing house, he entered therein. In a pleasant bath-room delightful with many windows adorned with pearls, its floor decorated with a mosaic of jewels and gems, he sat comfortably on a bathing-stool inlaid with arabesques of various jewels and precious stones, and bathed himself with water scented with flowers and perfumes, with tepid water and pure water, according to an excellent method of bathing, combined with healthy exercises. When this healthy excellent bathing with many hundredfold pleasures was over, his body was dried with a long-haired soft scented and coloured towel, he was clad in a new and costly excellent robe, his limbs rubbed with fresh and fragrant *gośirṣa* and sandal and adorned with fine garlands and sandal-ointment. He put on jewels and gold, hung (round his neck) necklaces of eighteen, nine and three strings and one with a pendant and adorned himself with a zone. He put on a necklet, rings and charming ornaments for the hair, and encumbered his arms with splendid bracelets and bangles. He was of exceeding beauty. His face was illuminated by earrings, his head with a diadem. His breast was covered, decked and adorned with necklaces, his fingers were gilded with his rings. His fine cloth toga was swinging with pearl pendants. He put on as an emblem of his undefeated knighthood, glittering, well-made, strong, excellent, beautiful armlets, made by clever artists of flawless and costly jewels, gold and precious stones of many kinds. In short, the king

was like a Wishing Tree, decorated and adorned. An umbrella, hung with wreaths and garlands of *korinṭa* flowers, was held above him. He was fanned with excellent white chowries, while his appearance was greeted with auspicious shouts of victory. Surrounded by many chiefs, judges, princes, bodyguards, sheriffs, heads of families, ministers, chief ministers, astrologers, doorkeepers, counsellors, servants, dancing masters, citizens, traders, merchants, heads of guilds, generals, leaders of caravans, messengers and frontier-guards, he--the lord and chief of men, a bull and lion among men, shining with excellent lustre and glory, lovely to behold like the moon emerging from a great white cloud in the midst of the flock of the planets and of brilliant asterisms and stars--left the bathing house,

- (62). entered the outer hall or audience and sat down on his throne with his face towards the east.
- (63). On the north-eastern side he ordered eight state chairs, covered with cloth and auspiciously decorated with white mustard, to be set down. Not too far from and not too near to himself, towards the interior of the palace he had a curtain drawn. It was adorned with various jewels and precious stones, extremely worth seeing, very costly and manufactured in a famous town: its soft cloth was covered all over with hundreds of devices and decorated with pictures of wolves, bulls, horses, men, crocodiles, birds, snakes, *kinnaras*, deer, *sarabhas*, yaks, elephants, shrubs and plants. Behind it he ordered to be placed for the Kshatriyāṇi Trisālā, an excellent chair of state decorated with arabesques of various jewels and precious stones, furnished with a coverlet and a soft pillow, covered with a white cloth, very soft and agreeable to the touch. Then he called the family servants and spoke thus :

- (64). "Quickly, O beloved of the gods, call the interpreters of dreams who know well the science of prognostics with its eight branches, and are well versed in many sciences besides !"¹

Māgadhi.]

Extract No. 22.

Śakuntalā.

Interlude at the beginning of Act VI. (Pischel p. 113; M.W. p. 216). City-superintendent, two policemen and a fisherman.

Policemen. Haṇḍe kumbhilaā ! kadhehi, kaḥiṃ, tae eṣe mahā-ladaṇa-bhāśule ukkiṇṇa-nām'-akkhale lāakie aṅgulae śa-māśādide ?¹

Fisherman. (*Nervously*) Paśidantu bhāvamiśśā ! ṇa hage idi-śaśśa akayyaśśa kālake.²

First Policeman. Kiṃ ṇu kkhu śohaṇe bamhaṇe śi tti kadua laṇṇā de paliggahe diṇṇe ?³

Fisher. Śuṇudha dāva. Hage kkhu Śakkāvadāla-vāśi dhi-vale.⁴

Sec. Pol. Haṇḍe pādaccalā ! kiṃ tumam amhehiṃ yādiṃ va-śadiṃ cā puścide ?⁵

[Superintendent. Sūaa ! kadhedu savvaṃ kameṇa. Mā ṇam paḍibandhedha].⁶

¹ haṇḍe cf. hanta 'go to !'; only used to inferiors. kumbhilaā 'thief' orig. 'crocodile.' ladaṇa=śaur. radaṇa (M. raṇa) § 57. -bhāśula= bhāśura. ukkiṇṇa=utkirṇa. akkhala=akṣara, according to Grammarians should be aśkala or (Hemacandra) aḥkala. [ḥ=jihvāmūliya]. lāakie 'royal.' Pischel thought we should read lāa-kelake. śamāśādide (sam + ā + sad).

² akayya (akārya) 'crime.' Pischel's text has akajjaśśa, most of his MSS. akajjassa which is śaur. kālake=kārakaḥ.

³ laṇṇā 'by the king.'

⁴ Śakrāvātāra, dhīvaraḥ.

⁵ pādaccarā or paṭaccara 'thief.' yādiṃ text has jādīṃ like the MSS. Pischel Gr. § 236 shows that ॠ should be read in every case. puścide=śaur. pucchido.

⁶ The Superintendent does not speak Māgadhi. Sūaa 'spy' (sūc).

Both. Yaṃ lāutte āṇavedi. Lavehi, le lavehi! ¹

Fisher. Śe hage yāla-baḍiśa-ppahudihiṃ maśca-baṇḍhanō
vāehiṃ kuḍumba-bhalaṇaṃ kalemi.²

[Supdt. (*Laughing*) Visuddho dāṇiṃ de ājivo !]

Fisher. Bhattake mā evaṃ bhaṇa !

Śahaye kila ye vi ṇindide na hu śe kamma vivaḍḍḍanake
paśumāli kaledi kālaṇā chaḅḅammā-vidule vi śottie.³

[Supdt. Tado, tado ?]

Fisher. Adha ekkadiśaṃ mae lohida-maścake khaṇḍaśo
kappide.⁴ yāva taśśa udala'bbhantale edaṃ mahā-ladaṇa-
bhāśulaṃ aṅguliaṃ peskāmi. paścā idha vikkā'ttthaṃ
ṇaṃ daṃsaante yyeva gahide bhāvamiśśehiṃ. Ettike
dāva edaśśa āgame. Adhuna māledha kuṭṭedha vā.⁵

[Supdt. (*Sniffing the ring*) Jāṇua, macchōdara-saṃṭhidaṃ ti
ṇatthi saṃdeho. Tadhā aṃ se vissagandho. Āgamo
dāṇiṃ edassa vimarisidavvo. Tā edha rāaṭṭaṃ jeva
gacchamha].⁶

Policemen. (*To the Fisherman*) Gaśca le gaṇṭhi-chedaā gaśca.⁷

[Supdt. Sūaa ! idha Go-ura-duāre appamattā paḍivāledha
maṃ jāva rāaṭṭaṃ pavisia ṇikkamāmi].

Both. Pavisaḍu lāutte śāmi-ppaśād'atthaṃ.

[Supdt. Tadhā]. (*Exit.*)

¹ lāutte contracted from lāautte=Śaur. rāautto (*rājaputrah*), or=Apa. rāauttu, Bihārī rāut (*rājadūta*), vide Grierson, Phonology.

² yāla 'net.' baḍiśa 'hook.' maśca 'fish.' kalemi=Śaur. karemi.

³ śahaya (*sahaja*). vivaḍḍanīya—māli='māraṇaṃ.' kālaṇā=kāraṇā—
—kammā—long for metre, vidule 'skilled' (in the six occupations).
śottie=śrotriyaḥ.

⁴ lohida- 'Roh' Śaur. rohido, M. romo (?), Apa. rohiu, Hindi rohū
khaṇḍaśo kappide (*kalp*) 'cut into pieces.' peskāmi, according to Hema-
candra and others this is the correct form. (Fischel Gr. § 324.) According
to another authority and the Lalitavigraharāja-nūṭakam it should be
peskāmi. Text has pekkhāmi.

⁵ vikkā'ttthaṃ 'in order to sell.' māledha imperat. of māledi=māra-
yati. kuṭṭedha imperat. of kuṭṭedi (*kuṭṭayanti*).

⁶ Jāṇua (*Jānuka*) Policeman's name. vissa=visra 'musty'; Comm.
āmiśa 'raw flesh.' vimarisidavvo=vimarīṭṭavyaḥ 'must be investigated.'

⁷ gaṇṭhi-chedaā 'cut-purse.'

Spy. Jāṇua! cilāadi lāutte.¹

Jānuka. Naṃ avaśalôvaśappaṇā khu lāṇe honti.²

Spy. Jāṇua! sphulanti me aggahastā. (*Pointing to the fisherman*) imaṃ gaṇṭhichedaam, vāvādedum.³

Fisher. Nālihadi bhāve akālaṇa-mālake bhodum.⁴

Jān. (*Looking round*) Eśe amhāṇaṃ īśale patte geṇhia lā-śāsaṇaṃ. (*To the fisherman*) Śāulāṇaṃ muhaṃ peskaśi, adhava giddha-śālāṇaṃ bali bhaviśśaś.⁵

[Supdt. (*Entering*) Sigghaṃ sigghaṃ edaṃ (*Drops his voice*)].

Fisher. He hade mhi (*in distress*).

[Supt. Muñcedha re muñcedha jālôvaḥḥivaṇaṃ, uvavaṇṇo se kila aṅguliassa āgamo, amha-sāmiṇā jeva me kadhidaṃ].

Spy. Yadhā āṇavedi lāutte. Yama-vaśadiṃ gadua paḍiṇiutte khu eśe. (*Releases the fisherman*.)

Fisher. (*Saluting the Supdt.*) Bhaṭṭake tava kelake mama yivide! (*Falls at his feet*).⁶

[Supdt. Utthehi, utthehi! Eso bhaṭṭiṇā aṅguliā-mulla-sa-mido pāridosio de pasādikido. Tā geṇha edaṃ] (*Gives the fisherman a bracelet*).

Fisher. (*Receiving it with delight*) Aṇuḥhide mhi.

Jān. Eśe khu laṇṇā tadhā nāme aṇuḥhide yaṃ sūlādo odālia hasti-skandhaṃ śamālovide.⁷

Spy. Lāutte! pālidosiē kadhedi mahāliha-ladaṇeṇa teṇa aṅguliāeṇa sāmīṇo bahumadeṇa hodavvaṃ ti.⁸

¹ cilāadi 'is a long time.'

² 'Kings must be approached as occasion offers' (*upa + sīp*).

³ sphulanti 'quiver.' Text phulanti but see Pischel § 311. Similarly § 310 for -hastā (text hatthā). vāvādedum infin. caus. (*vi + ā + pad*).

⁴ ṇa + alihadi (*arhatī*).

⁵ śāula kind of fish (*Sakula*). There are various readings here. Pischel says = *svakulānām*.

⁶ kelake = kerako the prototype of genitival affixes like -kero -ker -er. yivide 'life.'

⁷ odālia (cf. odāra § 75) = *avaiārya*. śamālovido past part. caus. (*sa + ā + ruh*). 'Mounted on the withers of an elephant' denotes elevation to high dignity (MW.). Text has —hatthi-kkhandhaṃ.

⁸ mahāliha = *mahārha*.

[Supdt. *Ṇam tassim bhaṭṭiṇo mahāriha-radaṇaṃ ti na paridoso. Ettikaṃ uṇa—*].

Both. *Kim nāma?*

[Supdt. *Takkemi tassa dāmsaṇeṇa ko vi hīsa-tthido jaṇo bhaṭṭiṇā sumariḍḍo tti, jado taṃ pekkhīa muhuttaṃ paidi-gambhīro vi paṇṇassua-maṇo āsi*].¹

Spy. *Toṣide dāṇim bhaṭṭā lāutteṇa.*

Jān. *Ṇam bhaṇāmi imaśśa maścali-śattuno kiḍḍo tti (Looks jealously at the fisherman).*²

Fisher. *Bhaṭṭakā ido addhaṃ tumhāṇaṃ pi śulā-mullaṃ bhodu.*

Jān. *Dhīvala! mahattale śampadaṃ me piavaaśśake śamvutte'śi kādambali-śaddhikē kkhū paḍhamam amhāṇaṃ śohide iściadi. Tā śuṇḍikāgālaṃ yeva gaścamha.*³

(Exeunt omnes;)

Māgadhi.]

Extract No. 23.

Sthāvaraka (Mṛcch. Act X)

Enters along the roof and in chains.

(Listens to the proclamation in distress).

Kadhaṃ apāve Cāludatte vāvādiadi! Hage ṇāleṇa śāmiṇā baṇḍhide. Bhodu! akkandāmi. Śuṇāḍha, ayyā śuṇāḍha. Asti dāṇim mae pāveṇa pavahana-paḍivattena Puspa-kalaṇḍaa-yinṇuyyāṇaṃ Vaśantaśeṇā ṇidā. Tado mama śāmiṇā 'mam na kāmeśi' tti kadua, bāhu-pāśa-balakkāleṇa mālidā, na uṇa eḍiṇā ayyeṇa. Kadhaṃ? Vidūladāe na ko vi śuṇādi. Tā kim kalemi? Attāṇaṃ paḍemi. (Reflecting) Yai evvaṃ kalemi, tadā ayya-Cāludatte na vāvādiadi. Bhodu. Imādo pāsāda-bālagga-padolikādo eḍiṇā yinṇa-gavakkheṇa attāṇaṃ ṇikkhi-

¹ paidi=*prakṛti*. paṇṇassua (*paryutsuka*) cf. § 41.

² maścali 'fish,' cf. Hīndi machli; Sindhi machaḍi; Marāṭhi māśali from a popular diminutive of maccha=*matsya*. § 56.

³ mahattale compar. of mahat-. kādambali, kadamba 'toddy.' śad-dhike 'feast, enjoyment' (*śagdi*). śohide=*śauhrdam*. śuṇḍikāgāla 'grog-shop.'

vāmi. Balam hage uvalade, na una eše kula-putta-vihagāṇam vāśapādave ayya-Cāludatte. Evvaṃ yaī vivayyāmi laddhe mae palaloe. (*Throws himself down*) Hi hi! na uvaladē mhi. Bhagge me daṇḍa-ṇiale. Tā caṇḍala-ghoṣaṃ sāmañṇesāmi apāve 'sinless.' vāvādiadi, pass. caus (*vi + ā + pad*). ṇialeṇa 'with a letter' (*nigada*). mālidā = Ś. māridā. -bālagga- 'dove-cot' (?) (*vālāgra*). padolikā (*pratolī + kā*) 'gateway' (*vide* Vogel, J.R.A.S., July, 1906). gav'akkha 'bull's-eye,' 'round window or loophole,' cf. French '*œil de bœuf*' meaning 'bull's-eye,' i.e. 'window.' (Acc. Grammarians should be gavaśka or gavaḥka). uvalade 'done for' (*uparataḥ*). pādave 'tree.' vivayyāmi (text vivaḷḷāmi) (*vi + pad*). pala-loe 'the other world.'

Māgadhī.]

Extract No. 24.

Śakāraḥ (Mṛcch. Act X).

(*Entering in great glee*).

Mamśeṇa tikkhāmilikena bhatte
 śākeṇa sūpeṇa śa-maścakena
 bhuttaṃ mae attanaśśa gehe
 śāliśśa kūleṇa gulodanena.¹

(*Listening*) Bhiṇṇa-kamśa-khaṇkhaṇāe Caṇḍalavāṇe śala-samyoe.² Yadhā a eše ukkhālīde vajjha-ḍiṇḍima-śadde paḍa-hāṇaṃ a sūṇiadi, tadhā takkemi, dalidda-Cāludattāke vajjha-tthāṇaṃ ṇiadi tti.³ Tā pekiśśaṃ. Sattuvināse nāma mama

¹ bhuttaṃ mae 'I have dined' (*bhuj*). tikkha 'pungent' = *tikṇa*. (Possibly tikkha or tiśkha would be better Mg.). āmilika 'acid,' 'tamarind' (*amlikā* cf. H. imlī). bhatte 'food,' 'rice,' *bhakta* cf. H. bhāt. sūpa, would expect sūva cf. rūva. attanaśśa, a later form than attana, § 36. kūla 'food, boiled rice.' gulodana 'treacle porridge' (H. gur).

² śala-samyoe 'combination of accents.' (*svara*) 'intonation.' vāā 'speech.' kamśa 'goblet, gong' (*kāṃśya* 'brass,' etc.).

³ ukkhālīde 'raised.' *khal* 'move or shake,' vajjha 'of execution.' (*vadhya*). Proper Mg. said to be vayyha. The combination *yyha* suggests that Mg. y differed from the usual pronunciation of ʻ in the direction of zh. -tthāṇa acc. Hemacandra should be -stāpa.

mahante haḷakkaśśa palidoṣe hodi.¹ Śudam a mae, ye vi kila śattum vāvādaantam peskadi, taśśa annaśśim jammantale aḷkhi-loge na hodi. Mae khu viśa-gaṇṭhi-gabbha-paviṣṭeṇa via kiḍaṇa kiṃ pi antalam maggamāṇeṇa uppāḍide tāha dalidda-Cāḷudattāha viṇāse.² Śampadam attaṇakelikāe pāsāda-bālagga-padolikāe ahiḷhia attaṇo palakkamaṃ peskāmi.³ (Does so, and has a look) Hi, hi, edāha dalidda-Cāḷudattāha vajjham nīamāṇāha evaḍḍhe yaṇa-śammadde, yaṃ velam amhāliṣe pavale vala-maṇuṣṣe vajjham nīadi taṃ velam keliṣe bhavē ?⁴ (Looking again) Kadham! Eṣe ṣe ṇava-baladdake via maṇḍide dakkhiṇam diṣam nīadi.⁵ Adha kiṃnimittam mama-kelikāe pāsāda-bālagga-padolikāe śamīve ghoṣaṇā nīvaḍḍidā, nīvāḷidā a ?⁶ (Looking round) Kadham! Stāvalake ceḍe vi ṇatthi idha.⁷ Mā ṇāma teṇa ido gaḍua mantabhede kaḍe bhaviṣṣadi.⁸ Tā yāva ṇaṃ aṇṇeṣāmi. (Descends and comes forward.)

Servant. (Catching sight of him) Bhaṭṭālakā, eṣe ṣe āgade !

Executioners. Ośaladha, dedha maggaṃ, dālam ḍhakkedha, hodha tuṇhīā,

aviṇaā-tikkha-viśāṇe duṣṭa-baille ido edi.⁹

This character is supposed to speak a dialect Śākāri (see

¹ haḍakka is the usual form; also haḷaa, haḷaka (in verse) *hṛdaka.

² Text akkhi (Pischel § 24). kiḍaa 'insect' (kiṭaka). viśagaṇṭhi ? a plant.

³ ahiḷhia (adhi+ruh). bālagga (vide Ex. 23).

⁴ evaḍḍhe 'so great' (JM. evaḍḍa evaḍḍaga) e- not from *evam*, but from **ayat* (Pisch. § 149, cf. *ayat+tya* **ayattia*—*ṣṭtia*) vaḍḍha=*vṛddha*. yaṇa-śammadde 'press of people.' pavale=Śaur. pavaro. keliṣe=*kiḍṛṣaḥ*.

⁵ baladdake 'bull' (cf. *balivarda*). ? dakkhiṇam.

⁶ nīvaḍḍidā (nī+pat). nīvāḷidā (nī+vṛ caus.).

⁷ Stāvalake (text thāvalake) (*Stihāvaraka*).

⁸ mantabhede 'breach of counsel,' 'betrayal.' kaḍe=*kṛtaḥ*.

⁹ ośaladha (*apa* or *ava+ṣṛ*). dālam 'door' Śaur. duāram. ḍhakkedha 'shut' from ḍhakkedi 'shute,' cf. Pāli thaketi from an O. I. root like **sthak*, cf. H. ḍhāknā, ḍhaknā 'cover, shut.' -viśāṇa 'horn.' baille 'bull,' Apa. baillu, Modern, 'bail.' Cāṇḍālī is sometimes spoken of as a separate dialect, and classed as an Apabhraṃśa.

next extract). This passage however appears to be in much the same kind of Māgadhi as spoken by other characters.

Māgadhi.]

Extract No. 25.

Dialect. Śākāri.

Mṛcchakaṭikam.

(a) Act I, v. 18.

cyiṣṭha Vaśanta'enie, cyiṣṭha,
 kim yāsi, dhāvaśi, palāaśi paskhalanti
 vāsū paśida ṇa maliśśaśi, cyiṣṭha dāva ॥
 kāmeṇa dajjhadi hu me haḍake tavaśśi
 aṅgāla-lāsi-paḍide via maṃsa-khaṇḍe ॥

cyiṣṭha=*tiṣṭha*, Pischel Grammar § 24, and § 217 quotes the commentator Pṛthvidhara as the authority for the form yciṣṭha, and in general a weak *y* before *c*; he also quotes Mārkaṇḍeya for a weak *y* before *c* and *j* in Mg. and Vṛacaḍa Apabhraṃśa: Mg. yciṣṭha=*ciram*, yjāa=*jāyā*. The spelling cyiṣṭha may be explained as the substitution of the familiar *cy* च्च for the strange *yc* य्च. At the same time it may be noted that no one knows how 'yciṣṭha' should be pronounced. We cannot be positive how च्च was pronounced in old Magadha; but if it resembled any modern pronunciation, or any sort of palatal stop with an off-glide, one could more readily understand a weak *y* being heard *after* it.¹ Very probably the च्च was used to mark a peculiar way of pronouncing च्च, not amounting to a distinct sound either before or after it. (So the *h* in English *wh* does not represent a separate sound either after *w*, or before *w* as written in old English *hw*, but the surd equivalent of the sonant *w*). The reading of Vararuci's rule XI, 5 (Cowell, p. 179) is doubtful, but it evidently refers to a method of pronouncing च्च not to the addition of a distinct sound.

¹ So S. K. Chatterji: 'Origin and development of Bengali Language,' p. 248. against Grierson: 'The Pronunciation of the Prakrit Palatals, J.R.A.S., 1913, p. 391.'

paskhalanti (*pra + skhal*). According to the grammarians *skh* should remain. Text *pak*khalanti. *malisśasi*=Śaur. *marissasi*. H. and P. text has *ciṭṭha*, which is Śaur. *daḷḷhadi* 'is burned.' (? *dayyhadī*). *haḍake* 'heart,' the prose form is *haḍakke* (**hṛdaka*) Pischel § 194. *tavaśśi*=*tapasvī*. *lāsi*=*rāsi*. *maṃsa*=*māmsa*.

Verse 21. *Mama maṇḇam aṇaṇḇam vammahaṇ vaddhaanti*
niśi a śaṇṇake me ṇiddaṇ askivanti;
paśalaśi bhāa-bhīdā paskhalanti skhalanti
mama vaśam aṇuyādē Lāvaṇaśśēva kuntī;

Vammaha so in M. and Mg. verses. Śaur. *mammadha*. (Text has *mammaha*). *ṇidda* 'sleep,' *askivanti*=*āksipanti*. *Kṣ* becomes *sk*. (Text has *ākkhivanti*, the *ā* is impossible). *paśalaśi*=*prasaraśi*. *skh* remains. (Text has *aṇuyādē* the Śaur. form.) *Lāvaṇaśśa* 'of Rāvaṇa.' The student will probably find the characteristic change *l* for *r* the most baulking feature in reading Māgadhi or its dialects.

Verse 23. *Eśā ṇāṇakamūśi-kāma-kaśikā maścāśikā lāsikā*.
ṇiṇṇāśā kula-ṇāśikā avaśikā kāmaśśa maṇḷjūsikā;
eśā veśavahū śuveśa-ṇilā veśaṇḇaṇḇ veśiā
eśe śe daśa ṇāmake maī kaḷe ayyāvi maṇ ṇeścadi;

ṇāṇaka 'coin.' *mūśi*=*moṣi*- 'stealing.' *kaśikā* 'whip.' *maśca + śikā* 'fish-eating.' (Text *macchā*°). *lāsikā* 'dancer.' *ṇiṇṇāśā* 'snub-nosed' (*ṇir + nāsa*), i.e. of low caste. (Text *kāmaśśa*=Śaur.). *eśe* nom. pl. masc. 'these.' *śe*=Śaur. *se* 'of her.' *maī* 'by me.' *kaḷa* Mg. has also *kaḍa* and (like Śaur.) *kada*. (Text, like Northern MSS. *kale*). (*ajjā* in Text is Śaur.). *ṇeścadi* (*na + icchatī*). Text has *ṇecchadi*.

Māgadhi.]

Extract No. 26.

Lalita-Vigraharāja-nāṭaka (Act IV).

(Edited Kielhorn, *Indian Antiquary*, vol. xx, 1891).

Two Turushka prisoners meet a spy who is a fellow-countryman.

Vandinau : Eše še Śāyambhūśāla-śivila-niveše.¹ Edaś-
śim alaśkiyyamāṇa-payyande kadhaṃ [lā]-ulaṃ yāṇi-
davvaṃ.² (*Purōvalokya*) Vayaśśa eše ke vi cale³ vva
diśadi? Tā imādo edaśśa śivilaśśa śalūvaṃ⁴ lāulaṃ ca
yāṇiśśamha.

Carah : Aścaliyaṃ aścaliyaṃ! Aho Viggahalāa-ṇaśśala-śili-
ṇaṃ avayyandadā.⁵ (*Purōvalokya*) Amha-deśiya vva kevi
puliśā peśkiyyandi. Yāṇe vandihiṃ edehiṃ huvidavvaṃ.

Vandinau : Bhadda, amhāṇaṃ Tuluśkāṇaṃ deśiye vva tum-
aṃ peśkiyyasi. Tā kadhehi Cāhamāṇa-śivila-śalūvaṃ
lāulaṃ ca.

Carah : Śuṇādha le vandiṇo śuṇādha. Hage Tuluśkalāeṇa
śāambhaliśālaśśa śivilaṃ peśkiduṃ peśide. Taṃ ca dūsaṃ-
calaṃ; yado tatthastehiṃ idale puścande vi ṇi[liśkaṇ]de
vi a palaktye tti yāṇiyyadi.⁶ Tadhāvi mae kimpī kimpī
paccakkhikadaṃ.⁷

Vandinau : Aścaliaṃ aścaliaṃ! Kadhaṃ bhadda, tattha uva-
stidāṇaṃ cadulide aṇuṃ pi tae laśkidam.⁸

Charah : Śuṇādha le vandiṇo yadhā mae taṃ śivilaṃ ṇilūvi-
dam. Hage khu śili-Śomeśaladevaṃ peśkiduṃ vaññandaśśa
śaśtaśśa milide, milia a ettha pavīśiṇa bhiśkaṃ paśtiduṃ
lagge.⁹ Tado yaṃ yaṃ yāṇidaṃ taṃ taṃ tumhāṇaṃ
yadhastam¹⁰ kadhiyadu. Maavāli-ṇijjhala-kalāla-kadastalā-

¹ Śākambharīśvara : śivila=śibira

² alaśkiyyamāṇa-paryante. Yāṇidavvaṃ=Ś. jāṇidavvaṃ.

³ cale 'spy' (carah).

⁴ Inscription has śśalūvaṃ (svarūpaṃ).

⁵ 'boundlessness' (aparyantatā). śiliṇaṃ 'of glories.'

⁶ idale=śidaro; puścande=pucchanto. yāṇiyyadi should be
yāṇiadi. ṇiliśkande=Ś. ṇirikkhanto (nir+ikṣ).

⁷ =pratyakṣikṛtam but cf. bhiśkaṃ laśkidam below.

⁸ cadulide (?)=*caturite from catura 'in their cleverness.' laśkidam
=Ś. lakkhidam.

⁹ Someśvaradeva may be the name of a prince. -pavīśiṇa, a M., JM. or
AMg. ending. paśtiduṃ=prārthayitum.

¹⁰ yadhārtham. According to the rules should be yadhastam.

chaṭṭho a bhaggava-gaho, bhūmisuo pañcamo kassa ?¹
 bhāṇa kassa jamma-chaṭṭho jīvo navamo tahea sūrasuo
 jīante Candanae ko so govāla-dāraaṃ harai ?²

Virakaḥ. Bhaḍa Candanaa !

avaharāi kovi turiaṃ, Candanaa, savāmi tujjha hiaena
 jaha addh'-uīda-diṇaare govāla-dārao khudido.³

[Servant. Yādha gonā, yādha.]⁴

Candanakaḥ. Are re, pekkha pekkha.

ohārio pavahaṇo vaccaī majjheṇa rāa-maggassa
 edaṃ dāva viāraha kassa kaḥiṃ pavasio pavahaṇō tti.⁵

Virakaḥ. Are pavahaṇa-vāhaā ! mā dāva edaṃ pavahaṇaṃ
 vāhehi. Kassa-kerakaṃ edaṃ pavahaṇaṃ ? Ko vā idha
 ārūḍho ? Kaḥiṃ vā vajjaī ?

[Servant. Eṣṣe kkhu pavahaṇe ayya-Cāludattāha kelake.
 Idha ayyaā Vasaṇtasenā ālūḍhā. Puspā-kalaṇḍaam
 yinnuyyāṇaṃ kilidum Cāludattasāa nīadi.]⁶

Virakaḥ (*Going up to Candanaka*). Eso pavahaṇa-vāhao bhaṇādi
 "ajja-Cārudattassa pavahaṇaṃ ; Vasantasenā ārūḍhā
 Puppha-karaṇḍaam jinnuyyāṇaṃ nīadi tti." ⁷

¹ caṭṭho 'fourth,' ś. caduttho. chaṭṭho 'sixth' (cf. H. chaṭṭ). gaho for -ggaho 'planet.' bhaggava 'belonging to Bhrgu's daughter.' bhūmisuo 'son of the earth' = Mars.

² tahea = *tathaitva*. sūrasuo 'son of the Sun' = Saturn.

³ savāmi 'I swear.' addh'-uīda 'half risen,' Śaur. udida; M. uia (? read udia). khudido 'removed' (*khaṇḍitah*)? from a root *khuṣ*. Not the same as ś. khudida 'broken,' = *kṣudita* for *kṣunṇa*. (Pischel § 568.)

⁴ The servant speaks Mg. goṇo 'bull' is the masc. form usual in AMg, Mg. For derivation Pischel suggests **gavaṇa* or **gūrṇa*. The first seems the more probable.

⁵ ohāria 'covered' (*apa + vr*). pavahaṇa 'carriage.' (*pra + vah*). vacca 'goes' (cf. JM. p. 135, n. 4). viāraha 'ascertain' (*vi + car*), pavasio 'set out' (*pra + vas = proṣita*).

⁶ MSS. and Editions have *ja* and *jja* for Mg. *ya yya*. Mg. kelake = Ā. kerako. puspa (following Hemacandra), MSS. vary. Usual reading puppha. yinnuyyāṇaṃ 'old garden.' Here we have the two Mg. genitives side by side.

⁷ There is no point in supposing V. mimics the servant's dialect

- C. Tā gacchadu.
 V. Anavalōido jjeva.
 C. Adha im ?
 V. Kasssa paccaṇa ?
 C. Ajja-Cārudattassa.
 V. Ko ajja-Cārudatto ? Kā vā Vasantasena, jena anavalō-
 idam vajjaī ?
 C. Are, ajja-Cārudattam na jānāsi, na vā Vasantaseniam ! jaī
 ajja-Cārudattam Vasantaseniam vā na jānāsi, tā gaṇe
 jōṇhā-sahidam candam na jānāsi.¹
 ko tam guṇāravindam sila-miaṅkam jaṇo na jānādi ?
 āvaṇṇa-dukkha-mōkkham caū-sāra-sāraam raṇam !
 do jeva pūaṇī iha naariē tilaa-bhūdā a,
 ajjaVasantasena, dhamma-nihi Cārudatto a.²

Notes.—Prthivīdhara makes both characters speak Āvantī, of which he gives only the jejune information that it possesses the dental *s*, and *ra*, and is rich in proverbial sayings. Mārkaṇḍeya describes it as a mixture of Śaurasenī and Māhārāṣṭrī. Such indeed appears to be the character of the dialect as given by the MSS. Candanaka however speaks of himself as a Southerner “vaam dakkhiṇatthā avvatta-bhāsiṇo—” ‘We Southerners speak indistinctly. So Pischel thought it unlikely that Candanaka spoke Āvantī, but more probable that he spoke Dākṣiṇātyā (Bharata 17. 48. Sāhityadarpaṇa, p. 173. 5). It would appear that this was not very different from Āvantī, and that both were nearly related to Śaurasenī. ‘vaam dakkhiṇatthā’ however would be ‘amhe dakkhiṇaccā’ in Śaurasenī.

especially as he does not repeat his exact words; naturally he reports to C. in his usual language.

¹ jōṇhā ‘moonlight.’

:caū-sāra-sāraam ‘containing the essence of the four oceans.’ -nihi ‘treasury.’

Jain Śaur nī] Extract No. 28.

Pravacanasāra.

(Portions of this were printed with Sanskrit version by R Bhandarkar in Appendix III, (p. 379 ff.) of Report on the Search for Sanskrit Manuscripts in the Bombay Presidency during the year 1883-84. Published 1887. There is a complete edition with several Sanskrit commentaries published at Bombay. Vira Samvat 2438.)

- I. (69). Deva-jadi-guru-pūjāsu veva dāṇammi vā susilesu |
uvavāsādisu ratto suhōvaog'appago appā |
- (70). Jutto suheṇa ādā tiriyo vā māṇuso ya devo vā |
bhūdo tāvadakālaṃ lahadī suhaṃ indiyam viviham |
- (74). Jādī santi hi puṇṇāṇi ya pariṇāma-samubbhavāṇi
vivihāṇi |
jaṇayanti visaya-taṇhaṃ jivāṇaṃ devadantaṇaṃ |
- (75). Te puṇa udiṇṇatāṇhā duhidā taṇhāhiṃ visaya-
sokkhāṇi |
icchanti aṇuhavanti ya āmarāṇaṃ dukkha-santattā |
- III. (13). Carādī ṇibaddho ṇiccaṃ samaṇo ṇāṇammi daṃsa-
ṇamuhammi |
payado mūla-guṇesu ya aḷo so paḍipunṇa-sāmaṇno |
- (18). Havādī va ṇa havādī bandho made hi(m) jive'dha
kāyacetṭha |
bandho dhuvam uvadhido idi savaṇa chaḍḍiyā
savvaṃ |
- (19). Ṇa hi ṇiravekkho cāu ṇa havādī bhikkhussa āsaya-
visuddhi |
avisuddhassa ya citte kaḥaṃ ṇu kamma-kkhaḃo
vibiū |

The cerebral *ṇ* is used initially whereas AMg. JM. manuscripts prefer initial *n* (dental). The letter *ya* is used as in other Jain MSS.

This Prakrit contains words and forms that are quite foreign to ordinary Śauraseni—but found in Māhārāṣṭrī or Ardha-Māgadhī. Perhaps some of the Śauraseni forms which are

allowed by Hemacandra, but never found in the dramas, are derived from Digambara Texts. (Pischel § 21.)

(69). veva. Editor suggests yeva. Sanskrit version *caiva*.

The MS. seems to have fluctuated in the use of *ya* and *va*. *dāṇammi* loc. as in M. *suhôvaog'appago* = *śubhopayog-ātmako*.

(70). *ādā*=*ātmā*, i.e. **ātā*, cf. AMg. *āyā*; JM. *attā*. *tiriyo* 'animal' (*tiryak*).

(74). *devadāntānām*.

(75). *tanhā*=*tanhā*. This is merely an orthographical peculiarity; so is the spelling *khk* for *kkh*.

III. (13). *ṇaṇammi* 'in knowledge.'

(18). *uvadhido* abl. of *uvadhi* (*upadhi*). *idi*=*iti*. *savaṇā* = *śramaṇāḥ*, *chaḍḍiya* should be *chaḍḍida* (Pischel § 291)=*chardita* cf. Ś. *vicchaḍḍida*, M. *vicchaḍḍia*, AMg. JM. *vicchaḍḍiya*.

(19). *cāū*=*tyāgo* JM. *cāo*. The ending *ū* (of. *vihīū*) is exceptional and probably wrong, the mistake being due to the similarity of *u* and *o* in Jain MSS. Bombay Edition has *cāyo* and *vihio*.

Bhāsa.]

Extract No. 29.

Svapna-Vāsavadattam (Act IV, p. 29).

Praveśakaḥ.

Enter the Jester.

Jester. (*Gleefully*) *Diṭṭhiā tattahodo* Vaccha-rāassa abhippeda-vivāhamāṅgala-ramaṇiḷḷo kālo diṭṭho. Ko ṇāma edaṃ jāṇādi—tādise *vayaṃ* aṇattha-saḷḷāvatte pakkhittā uṇa ummajjissāmo tti.¹ Idāṇiṃ pāsādcsu vasiṭadi, *andeura*-digghiāsu *hṇāiadi*, *paḷama-maūra-suumārāṇi* modaa-khaj-

¹ *tattahodo* should be *tattha*. § 45. *maṅgaḷa*. Cerebral *ḷ* is written throughout for the dental. This is common in MSS. written in S. India, *vayaṃ* Śaur. has *amhe*, *Dāksinātyā* *vaṃ* (also allowed in Śaur. by Vararuci and Mārkaṇḍeya), AMg. *vayaṃ*, Pali *vayaṃ*. *ummajjissāmo* 'we shall emerge.'

Maid. *Ahmāṇam* bhaṭṭiṇi bhaṇādi—avi *hnādo* jāmāduo tti.¹

Jester. Kiṃ nimittam bhodī pucchadi ?

Maid. Kim aṇṇam ? sumañña-vaññaam āṇemi tti.

Jester. *Hnādo tattabhavam*. Savvaṃ āṇedu bhodī vajjia bhoṇam.

Maid. Kiṃ nimittam vāresi bhoṇaṇi ?

Jester. Adhaṇṇassa mama koḷḷāṇam akkhi-parivaṭṭo via kukkhi-parivaṭṭo sāmputto.²

Maid. Īdiso evva hohi.

Jester. Gacchadu bhodī. Jāva ahaṃ vi *tallahodo* saṇṣaṃ gacchāmi.³

Exeunt.

(Enter Padmāvati with retinue and Vāsavadattā wearing Avanti dress.)

Maid. Kiṃnimittam bhaṭṭi-dāriā Pamada-vaṇam ādā ?

Padmā. Haḷā, *tāṇi* dāva sehaḷiā-*guhmaṇi* pekkhāmi kusumidāṇi vā ṇa ve tti.⁴

Maid. Bhaṭṭi-dārie! *tāṇi* kusumidāṇi ṇāma, pavāl'-antari-dehiṃ via mottiā-ḷambaehiṃ āidāṇi kusumehiṃ.

Padmā. Haḷā! jḍdi evvaṃ, kiṃ dāṇiṃ viḷambesi ?

Maid. Teṇa hi imassiṃ siḷā-vatṭae muhuttaṃ upavisadu bhaṭṭi-dāriā. Jāva ahaṃ vi kusumāvacaṃ karemi.⁵

Padmā. *Ayye!* Kiṃ ettha upavisāmo ?

Vāsava. Evvaṃ hodu.

(They both sit down.)

[The words in italics are not normal Śauraseni.]

¹ jāmāduo § 60.

² kukkhi 'belly.'

³ jāva is the ordinary form. Ya does not appear here. ahaṃpi would be better.

⁴ guhma (*gulma*) AMg. Ś. Mg. gumma § 48. There seems no reason for the spelling with hm. In the previous Act "guhmadu" represents *gumphadu*, where the inversion is not archaic.

⁵ *siḷā-paṭṭaka* 'stone slab.' (On p. 38, *siḷā-paṭṭaka*). upavisadu is correct Śaur. So correctly uvaradā, p. 40. avacaṃ, no ya appears here.

Translation.

Jester. Ha. ha! How good to see the delightful time of the auspicious and welcome marriage of His Highness the King of the Vatsas. Who could have known that after being hurled into such a whirlpool of misfortune, we should rise again to the surface. Now we live in palaces, we bathe in the tanks of the inner court, we eat dainty and delicious dishes of sweetmeats—in short I am in Paradise, except that there are no nymphs to keep me company. But there is one great drawback. I do not digest my food at all well. Even on the downiest couches I can not sleep, for I seem to see the Wind and Blood disease circling round—Bah! there is no happiness in life if you are full of ailments, or without a good breakfast.

Maid. Wherever has the worthy Vasantaka got to? *why here he is.* Oh, Master Vasantaka, what a time I have been looking for you.

Jester. And why were you looking for me, my dear.

Maid. Our queen says, "hasn't our son-in-law finished his bath?"

Jester. Why does she want to know?

Maid. So that I may bring him a garland and unguents of course.

Jester. His Highness has bathed. You may bring everything except food.

Maid. Why do you bar food?

Jester. Unfortunate that I am, like the rolling of cuckoo's eyes.. my stomach is like that.

Maid. May you ever be as you are!

Jester. Off with you! I will go and attend on His Highness.

Maid. What has brought your ladyship to this pleasure-garden?

Padmāvati. My dear, I want to see if the *seoti* clusters have flowered or not.

Maid. Yes, princess they have with blossoms like pendants of pearls interset with coral.

Padmāvati. If that is so, my dear, why do you delay?

Maid. Wont your ladyship sit on this stone-bench for a moment, while I gather some flowers?

Padmāvati. Dear lady, shall we sit here?

Vāsavadattā. Let us do so.

EARLY PRAKRIT.

Extract No. 30.

Aśoka]

Fourth Rock Edict.

Western dialect from Girnar and Eastern from Dhauli. For details about the text see Hultzsch: *Corpus Inscriptionum Indicarum*. Vol. I. A synoptic view of all six versions is given in Woolner: *Aśoka Text and Glossary*. The translation follows Hultzsch. The old Brāhmī script did not mark the doubled consonants.

Girnar. Atikātaṃ aṃtaraṃ bahūni vāsasatāni vadhito. eva prāṇārambho vihimśā ca bhūtānaṃ nātisu asaṃpratipati brāhmaṇasramaṇānaṃ asaṃpratipati.

Dhauri. Atikaṃtaṃ aṃtalaṃ bahūni vasa-satāni vadhite va pānālaṃbhe vihiśā ca bhūtānaṃ nātisu asaṃpaṭipati samanabābhaneṣu asaṃpaṭipati.

In times past, for many hundreds of years, there had ever been promoted the killing of animals and the hurting of living beings, discourtesy to relatives (and) discourtesy to Brāhmaṇas and Śramaṇas.

Atikātaṃ = atikrāntaṃ. vadhito = vadhito cf. Pali vaddhito.

nāti = jñāti Pali nāti: sampratipatti 'proper recognition.'

Girnar. Ta aṇa devānaṃ priyasa Priyadasino rāṇo dhamma-caraṇena bherighoso aho dhammaghoso vimānadasaṇā ca hastidasana ca agikhaṃdhāni ca aṇāni ca divyāni rūpāni dasayitpā janaṃ.

yujaṃtu hīni ca mā locetavyā. Dbādasavāsābhisitena
 * devānaṃ priyena Priyadasinā rāṇa idam lekhāpitaṃ.
Dhauḷi. Etāye athāye iyaṃ likhite imasa aṭhasa vadhī yujaṃ-
 tū hīni ca mā alocayisū. Duvādasavasāni abhisitasa
 devānaṃ piyasa Piyadasine lājine yaṃ idha likhite.

For the following purpose has this been caused to be written,
 that they should devote themselves to the promotion of this
 practice and that they should not approve the neglect of it

This was caused to be written by King Devānāmpriya
 Priyadarśin when he had been anointed twelve years.

yujaṃtu imperat. 'let them devote themselves to, carry on.
 mā alocayisu 3. plur. aor. of ālocayati 'let them not coun-
 tenance'; locetavyā (Girnar) is fut. part., the construction
 seems to have been mixed. Dbādasa 'twelve' cf. *tp* for *tv*.
 Pronounced as an implosive *d* eventually disappeared leaving
 only *b*. Such is the origin of the Prakrit terms bārasa, bāraha
 Hindī bārāh, etc.

Pali]

Extract No. 31.

Jātaka 308.

(Fausbøll Edn., Vol. III, p. 25. Trans. Francis and Neile.
 Vol. III, p. 17.)

Java-sakuṇa-jātakaṃ.

Atīte Bārāṇasiyaṃ Brahmadaṭṭe rajjaṃ kārente Bodhisatto
 Himavanta-padase rukkha-kotṭha-sakuṇo hutvā nibbatti. Ath-
 'ekassa sīhassa maṃsaṃ khādantassa aṭṭhi gale laggi, galo
 uddhumāyi, gocaraṇaṃ gaṇhituṃ na sakkoti, kharā vedanā
 vattanti.

Notes.—*Vārāṇasyām*=AMg. Vāṇārasie. Brahma, Pkt. bam-
 ha. kārente causal participle, Ś. karente is active. ruk-
 kha°="woodpecker." rukkha so in M. Ś., etc.=Vedic *rukṣa*
 "tree" doubtlessly related to *vrkṣa* whence M. JM. vaccha.
 (Pischel § 320). hutvā=Ś. bhavia, AMg. hōttā. nibbatti "was
 born again" aor. (*nir*+*vr*) from nibbattati=Ś. nivvaṭṭadi.
 atha=Ś adha sīha so in M. (§ 65). laggi "stuck" aor-

from *laggati*. *ud-dhumāyi* 'was blown up, swelled up.' pass. aor: from *uddhumāyati*=*uddhmāyate*. *gaṇhitum*=*Ś*. *geṇhidum*. *sakkoti*=*Ś*. *sakkunoti*. JM. *sakkai*, *sakkei*. *vat-tanti*=*Ś*. *vaṭṭanti*.

Atha naṃ so sakuno gochara-pasuto disvā sākhāya nilīno "kin te samma dukkhatīti" pucchi. So tam atthaṃ ācikkhi "Ahaṃ te samma etaṃ atthiṃ apaneyyaṃ, bhayena te mukhaṃ pavisitum na visahāmi, khādeyyāsi pi maṃ" ti. "mā bhāyi samma, nāhaṃ taṃ khādāmi, jīvitaṃ medehīti."

Notes.—naṃ 'him.' pasuto 'intent on' seeking (food)=*prasita*. *disvā*=*dr̥ṣṭvā*, AMg. *dissā*, *dissa* *dissaṃ*. *Sākhāya* cf. M. loc. *mālā*. *nilīno* "perched" past part. pass. of *niliyati* cf. *Ś*. *ñīlamāṇa*. *samma* "friend, good sir"? from *samyak*. *ācikkhi* "told" *ācikkhati* (*ā*+*khyā* reduplicated)=AMg. *āikkhai*. *apaneyyaṃ* "I would remove" *Ś*. would be *ava-neam*, AMg. *avaṇeṇjā*. *visahāmi* (*vi*+*saḥ*) "dare."

So "sādhu" ti taṃ passena nipajjāpetvā "ko jānāti kiṃ p'esa karissatīti" cintetvā yathā mukhaṃ pidahitum na sakkoti tathā tassa adharotthe ca uttarotthe ca daṇḍakaṃ tḥa-petvā mukhaṃ pavisitvā atthikoṭiṃ tuṇḍena pahari. Atthi patitvā gataṃ. So atthiṃ pātetvā sihasa mukhato nikkhamanto daṇḍakaṃ tuṇḍena paharitvā pātento nikkhamitvā sākhagge nilīyi.

Notes.—*passa*=*Ś*. *pāsa*. *nipajjāpetvā* gerund of causal from *nipajjati* (*ni*+*pad*.) *pidahitum* infin. from *pidahati* 'shuts' ((a)pi+*dhā*.) *nilīyi* 'perched' see *nilīno* above.

Siho nirogo hutvā ekadivasaṃ vana-mahisaṃ vadhitvā khādati. Sakuno "vimaṃsissāmi naṃ" ti tassa uparibhāge sākhāya niliyitvā tena saddhiṃ sallapanto paṭhamam gātham āha:

Akaramhase te kiccaṃ yaṃ balaṃ ahuvamhase,
migarāja namo ty-atthu, api kiñci labhāmase.

Notes.—*vimaṃsissāmi* fut. of *vimaṃsati* "examine, try" (*nīmāṃsate*). *paṭhama*=Pkt. *paḍhama*. *akaramhase* imperfect (or aorist) ātm. *ahuvamhase* the same from *bhavati*. *ty-atthu*=(*iti*+*astu*). *labhāmase* imperative ātm

Taṃ sutvā siho dutiyaṃ gaṭham āha :

Mama lohita-bhakkhassa niccam luddāni kubbato
dant'antara-gato santo taṃ bahum yaṃ hi jīvasīti

Taṃ sutvā sakuno itarā dve gāthā abhāsi :

Akataññuṃ akattāraṃ katassa appatikāraṃ
yasmiṃ kataññutā n'atthi niraṭṭhā tassa sevānā.

Yassa sammukha-ciṇṇena mittadhammo na labbhati
anusuyyā anakkosaṃ sanikaṃ tamhā apakkame ti.

Evam vatvā so sakuno pakkāmi.

Notes.— -bhakkha 'feeding on.' kubbanto pres. part. of karoti. luddāni 'cruelties.' (*rudra*-). abhāsi 'spoke' aor. of bhāsati. kataññu 'grateful' (*krtañña*). -ciṇṇa 'performed' (**cirṇa*) used as p.p.p. to carati "a deed done in a person's presence, so, a personal kindness." sanikaṃ 'quickly.' Sometimes means 'slowly' like *sanaiḥ*: original meaning 'gently, softly.' tamhā (*tasmāt*) is used adverbially in Ś.

Pali].

Extract No. 32.

Jātaka 339.

(Faushøll. Vol. III, p. 126. Trans. Vol. III, p. 23.)

Bāverujātakaṃ.

Attite Bārāṇasīyaṃ Brahmadaṭṭe raḥḥaṃ kārente Bodhisatto mora-yonīyaṃ nibbattitvā vuddhim anvāya sobhagga-patto araṇṇe vicari. Tada ekacce vāṇijā disā-kākaṃ gaḥetvā nāvāya Bāveruraṭṭhaṃ agamaṃsu. Tasmiṃ kira kāle Bāveruraṭṭhe sakunā nāma n'atthi. Āgatāgatā raṭṭha-vāsino taṃ kūp'agge nisinnaṃ disvā "passath' imassa chavivaṇṇaṃ gala-pariyo-sānaṃ mukhatuṇḍakaṃ maṇi-gulaka-sadisāni akkhinīti" kākaṃ eva paṣaṃsitvā te vāṇijake āhaṃsu : "imaṃ ayyo sakuṇaṃ amhākaṃ detha, amhākaṃ hi iminā attho, tumhe attāno raṭṭhe aññaṃ labhissathā" ti. "Tena hi mūlena ganhathā" ti. "Kahāpanena no dethā" ti. "Na demā" ti. Anupubbena vaddhetvā "satena dethā" ti vutte "amhākaṃ esa bahūpakāro, tumhehi pana saddhim metti hotū" ti kahāpana-sataṃ gaḥetvā adamaṃsu.

vuddhim anvāya "attaining full growth" gerund (*anu+i*) formed by analogy with *māya* from *mi*, instead of **anvetvā*. **ekacce** 'certain' (**eka-tya-*). **disā-kākaṃ** 'foreign crow.' **agamamsu**, 3, plur. aor. "went." **Kira**=*kila*. The **Bāveru** kingdom was evidently on the sea, in a country where birds were supposed to be scarce, probably up the Persian Gulf. **āgatāgatā** "passers by, spectators." **kūpa** 'mast.' **nisinnam** 'perched' = J.M. *nisinna*. **passatha**, 2nd plur. imperat. "look at." **-pariyosānam** "at the end of" (*paryavasāna*) "termination." **ayyo**, perhaps we should read *ayyā* "Sirs" = Ś. *ajjā*. **Kahāpaṇa** "a coin, here probably of silver." **mettī** "friendship." **adamsu**, aor. "they gave."

Te taṃ gahetvā suvaṇṇa-paṇjare pakkhipitvā nānappa-kārena macchamaṃsena c'eva phalāphalena ca paṭijaggiṃsu **Aññesaṃ sakuṇānaṃ avijjamānatṭhāne dasahi asaddhammehi samannāgato kāko lābhagga-yasagga-ppatto ahosi**. **Punavāre te vāṇijā ekaṃ mayūra-rājānaṃ gahetvā yathā accharāsaddena vassati pānippahārasaddena naccati evaṃ sikkhāpetvā Bāveru-ratṭhaṃ agamaṃsu**. So **mahājane sannipatite nāvāya dhure thatvā pakkhe vidhūnitvā madhura-ssaraṃ nicchāretvā nacci**.

phalāphala "wild fruit." Pali often lengthens a vowel when a word is repeated in a compound, so **khaṇḍākhandaṃ** "in pieces," **kiccākiccāni** "all sorts of duties." **paṭijaggiṃsu**, aor. **paṭi-jaggati** "watch over, look after" (*prati+jāgr*). **samannāgato** "endowed with" (*sam+anu+ā+gam*): the equivalent of this is found in Buddhist Sanskrit. **yasagga** "height of glory." **puna-vāre** "the next time." **accharā** "snapping of the fingers." **vassati** "screams" *√vāś*. They had trained it to scream at the snapping of the fingers and to dance at the clapping of the hands. **dhure** "on the prow," **thatvā**, M. J.M. *ṭhāiūna*, AMg. JŚ. *ṭhiccā*. **nicchāreti** "emit, utter" causal of *niccharati* (*niś+car*).

Manussā taṃ disvā somanassa-jātā "etaṃ ayyo sobhagga-pattaṃ susikkhita-sakuṇa-rājānaṃ ambhakaṃ dethā" "ti āhaṃsu." "Amhehi paṭhamam kāko ānito, taṃ gaṇhittha, idāni

etaṃ mora-rājānaṃ ānāyima, etaṃ pi yācatha, tumhākaṃ raṭṭhe sakunaṃ nāma gahetvā āgantuṃ na sakkā” ti. “Hotu ayyo, attano raṭṭhe aññaṃ labhissatha, imaṃ no dethā” ti mūlaṃ vaddhetvā sahasena gaṇhimsu. Atha naṃ satta-ratana-vicitte pañjare ṭhapetvā macchamaṃsa-phalāphalehi c’eva madhu-lāja-sakkharā-pānakādīhi ca paṭijaggimsu. Mayū-rarājā lābhagga-yasagga-ppatto jāto. Tassāgatakālato paṭ-ṭhāya kākassa lābhasakkāro parihāyi, koci naṃ oloketuṃ pi na icchati. Kāko khādaniya-bhojaniyaṃ alabhamāno ‘kākā’ ti vassanto gantvā ukkārabhūmiyaṃ otari.

ābamsu aor. “they said.” gaṇhittha 2, plur. “you took.” ānāyima “we have brought.” sakkā “it is possible.” Sometimes this can be explained as the plural of sakko, ‘able’ (= *śakyaḥ*), but it is often indeclinable, and Pischel derived from *śakyāt* § 133. “Really it is impossible to come with a bird in your country.” ṭhapetvā=AMg. ṭhāvettā, JM. ṭhavittā, ṭhaviūṇa, ṭhaviya, Ś. ṭhāvia, ṭhavia. lāja “fried corn.” paṭṭhāya “from” lit, “setting out from” (*pra + sthā*), so ajjapaṭṭhāya “from this day forth.” parihāyi “fell off.” khādaniyaṃ “what can be chewed, hard food.” bhojaniyaṃ “soft food.” In verse we find khajjabhojjaṃ. ‘kākā’ ti vassanto “crying caw,caw.” ukkārabhūmi “dunghill,” AMg. uccāra°. otari “settled on.”

Pali].

Extract No. 33.

Mahāvamsa, Bk. VII.

Conquest of Ceylon.

(Dines Andersen’s Reader, p. 110. Geiger’s trans. p. 55.)

The Buddha at his decease informed Indra that Vijaya son of King Sihabāhu had gone to Laṅkā with seven hundred followers, and asked that he and his followers should be carefully protected. Indra handed over the guardianship of Laṅkā to Viṣṇu.

V. 6. Sakkena vuttamatto so Laṅkam āgamma sajjukaṃ
paribbājaka-vesena rukkhāmulam upāvisi.

7. Vijaya-ppamukhā sabbe taṃ upecca apucchisum ;
 “Ayaṃ bho ko nu dīpo ?” ti. “Laṅkādīpo” ti abruvi.
- V. 6. “vutta p.p.p. from vatti “he speaks” so in JM. AMg.
 -matta (*mātra*), Pkts. have more commonly -metta.
 AMg. -mitta. āgama gerund of āgacchati. sajju-
 kaṃ “quickly” derived from *sadyah*. vesena “in
 the disguise” (of a *parivrājaka*, wandering ascetic).
- V. 7. -ppamukhā ‘with Vijaya at their head,’ i.e. ‘Vijaya
 and his followers.’
- V. 8. “Na santi manujā ettha, na ca hessati vo bhayaṃ”—
 iti vatvā kuṇḍikāyaṃ te jalena nisiñciya
9. Suttaṃ ca tesam hatthesu laggetvā nabhasāgamā,
 dassesi soṇirūpena paricārika-yakkhini.
10. Eko taṃ vāriyāto pi rājaputtēna anvaḡā
 “gāmamhi vijjamānamhi bhavanti sunakhā” iti
11. Tassā ca sāmīnī tattha Kuveṇī nāma yakkhini
 nisīdi rukkha-mūlamhi kantantī tāpasī viya.
12. Disvāna so pokkharāṇiṃ nisinnam taṃ ca tāpasim
 tattha nahātvā pivītvā c’ādāya ca muḷālayo—
13. Vāriṇ ca pokkhare heva so vuṭṭhāsī, tam abruvi :
 “bhakkho si mama, tiṭṭhā” ti, ālhabaddho va so naro.
14. Parittasuttatejēna bhakkhetum sā na sakkūṇi
 yāciyāto pi taṃ suttam nādā yakkhiniyā naro.
15. Taṃ gahetvā suruṅgāyaṃ rudantaṃ yakkhini khipi,
 evam ekekaṣo tattha khipi sattaṣaṭṭāni pi.
- V. 8. hessati, fut. from bhavati (*havissati) bhavissati is
 also common.
- V. 9. suttam, e.g. as a protection against evil spirits. āgamā,
 aor. “vanished”; also agami, agacchi, agamasi, etc.
 dassesi “there appeared,” aor. cf. dasseti=*dar-*
śayati. soṇi “bitch.”
- V.10. vāriyāto, partic. of vāriyati pass. of vāreti “forbid,”
 caus. of vuṇāti. anvaḡā “followed.” sunakhā
 “dogs” (*śunakāḥ*)—“only where there is a village.”
- V.11. Kantantī “spinning.”

- V.12. *disvāna*, gerund=*disvā*, also *passitvāna*. *mulālayo*, acc. plur. "lotus shoots" (*mṛṇālī*).
- V.13. So. Reader has *sā* but it was the man who came out of the tank not the *yakkhini*. *ālḥābaddho* "fast bound." *ālḥaka* is a tethering post (*ārḥaka*).
- V.14. *sakkuṇi* aor. *sakkuṇāti* 'is able,' also *asakkhi* from *sakkati*. *paritta-sutta* "protection thread," i.e. "thread charm" or "magic thread." *nādā=na adā* "he did not give."
- V.15. *kipi* "hurled."
- V.16. *Anāyantesu sabbesu Vijayo bhayasaṅkito*
naddhapañcāyudho gantvā disvā pokkharaniṃ subhaṃ
 17. *Apassa-m-uttinṇapadaṃ hasantiñ c'eva tāpasim*,
 "imāya khalu bhaccā me gahitā nū" ti cintiya;
 18. "Kiṃ na passasi bhacce me bhoti tvam" iti āha taṃ,
 "kiṃ rājaputta bhaccehi, piva nahāyā" ty-āha sā.
 19. "Yakkhini tāva jānāti mama jatin" ti nicchito
siḡhaṃ sanāmaṃ sāvetvā dhanuṃ sandhāy' upāgato.
 20. *Yakkhim ādāya givāya nārāca-valayena so*
vāmahatthena kesesu gahetvā dakkhinena tu
 21. *Ukkipitvā asim āha* : "bhacce me dehi dāsi, taṃ
māremiṭi," bhayaṭṭhā sā jivitaṃ yāci yakkhini:
 22. "Jivitaṃ dehi me sāmi, rajjam dassāmi te ahaṃ,
karissām' itthikiccaṇ ca aññaṃ kiñca yathicchitaṃ"
 23. *Adūbhatthāya sapathaṃ so taṃ yakkhim akārayi*,
 "Ānehi bhacce siḡhan" ti vuttamattā va sā nayi.
 24. "Ime chātā" ti vuttā sā taṇḍulādi viniddisi
bhakkhitānaṃ vāṇijānaṃ nāvattṭhaṃ vividhaṃ bahuṃ
 25. *Bhaccā te sādhayitvāna bhattāni vyañjanāni ca*
rājaputtaṃ bhojayitvā sabbe cāpi abhuñjisuṃ.
 V.16. *anāyanta* "not coming." *naddha* "fastened, equip-
 ped with." *apassa*—"where he saw no footstep of
 any man coming forth," -m- is a sandhi consonant.
bhaccā "servants" (*bhṛtyāḥ*). *bhoti* "Lady."
- V.19. *sa-nāmaṃ* "his name." *sāvetvā*, gerund. caus. of

sunoti. sandhāya "making ready, drawing," also sandhetvā, sandahitvā, from sandahati, sandheti (sam + dhā).

V.20. nārāca "a weapon." valaya- "noose."

V.21. bhayaṭṭhā = bhaya-ssthā.

V.22. -kiccaṃ (kṛtyam) so in Ś.

V.23. adūbhatthāya. "that he might not be betrayed." sapatham "oath."

V.24. chātā "hungry" (psāta) § 39. viniddisi "showed" (vi + nir + diś).

Old Prakrit.]

Extract No. 34.

Hāthīgumphā Ins^xcription.

This Inscription is in one of the Udayagiri caves 19 miles from Cuttack. A corrected text was published by Bhagwānlāl Indrajī in the Proceedings of the Sixth International Congress of Orientalists at Leiden, 1883, Part III, p. 135. Since then the text has been edited by Mr. Jayaswal on the basis of new impressions including the casts and estampages in the Patna Museum. This revised text will be found in the Journal of the Bihar and Orissa Research Society, 1917, 1918 and 1927. The supposed date in a Mauryan era has been found untenable. It is written in Old Brāhmī characters and has been assigned to the 2nd century B.C.¹ The inscription gave a summary of Khāravela's reign year by year. Unfortunately it is very fragmentary. As is the case with Aśoka's inscriptions, double consonants are written single.

(1) Namō Arahantānaṃ. Namō sava-Sidhānaṃ Verena (or Airena) mahārājena Mahāmeghavāhanena Ceti-rāja-vaṃsa-vadhanena pasathasubha-lakhanena catur-amta-lumṭhita-gunōpagatena Kaliṅgādhipatinā Siri-Khāra-velena paṇḍarasa-vasāni Siri-Kadāra-sariravatā kiḍitā kumāra-kiḍakā.

¹ Vincent Smith, 'Early History of India,' 2nd Edition. Notes on pages 38, 40, 187 and 196. Fleet, J.R.A.S. 1910, p. 242 and p. 824.

Salutation to the Arhats. Salutation to all the Siddhas. Śrī Khārvēla the overlord of Kalinga, the heroic (or Aira), Mahārāja Mahāmeghavāhana, furtherer of the royal house of the Cedis, possessing lauded and auspicious marks, endowed with the quality of having pillaged the four ends (of the earth), for fifteen years played princely games with a body like that of Śrī-Kaṭāra.

For discussion of the proper names see Jayaswal's articles cited above. *pasatha*=*prastāta*. Jayaswal's last reading is *luṭhita* but the *anusvāra* may be there, so =*luṭhita* 'pillaged.' *paṃdarasa* cf. Pali *pannarasa*, Pali. AMg. JM. *paṇṇarasa*, Apa. *paṇṇaraha*, H. *pandrah*, etc. It is noteworthy that the *d* should occur so early. *Kaḍāra* used to be read *kumāra*.

- (2) *Tato lekha-rūpa-gaṇanā-vavahāra-vidhi-visāradena sava-vijāvādāteua nava-vasāni Yova-rājaṃ paśāsitaṃ.*

Then for nine years he enjoyed power as heir-apparent, being proficient in writing, currency (?), accounting and the rules of procedure and accomplished in all the sciences.

Meaning of *rūpa* is doubtful, probably not "painting." J. takes *vyavahāra* and *vidhi* separately "municipal law and dharma injunctions." *sarva-vidyā-avadāta* the number varies from 4 to 64. *yova-rājaṃ*=*yauvarājyam*. *praśāsitaṃ*.

- (3) *Sampūṇa-catuvisati-vaso tadāni vadhamāna-sesayo Venabhi-vijayo tatiye Kalinga-rāja-vaṃsa-purisa-yuge mahārājā-bhisecanaṃ pāpunāti.*

Having completed twenty-four years then having been prosperous in his boyhood, a conqueror like Vena, obtained in the third generation of the Kalinga dynasty consecration as a mahārāja.

The readings are not quite clear. *vardhamāna-saiśavaḥ*.

- (4) *Abhisita-mato ca padhama-vase vāta-vihata-gopura-pā-kāra-nivesanaṃ paṭisaṃkhārayati Kalinga-nagari(m), Khibīra-isi-tāla-taḍāga-pāḍiyo ca baṃdhāpayati savūyyāna-paṭisaṃthapanam ca kārayati: panatisāhi sata-sahasehi pakatiyo raṃjayati.*

As soon as he was anointed in his first year he repaired Kalinga city, of which the gates, city-walls and dwellings had been damaged by a storm, and he had constructed the embankment to the tank of the Rishi Khibira, and he had all the gardens put in order: with thirty-five lakhs he pleased the people.

Padhama Pali paṭhama, Ś. ete paḍhama. Khibira was formerly understood as 'royal camp' cf. *śibira*. "Khibira Rishi" is due to Mr. Jayaswal. pāḍi (pāli) 'dam, dike.' The thirty-five lakhs J. takes to refer to the population, more probably it represents the expenditure.

(5) Dutiye ca vase acitayitā Sātakaṇiṃ pacchima-diṣaṇi haya-gaja-nara-radha-bahulaṃ daṃḍaṃ paṭhāpayati. Kañha-beṃnā gatāya ca senāya vitāsitaṃ Musika-nagaraṃ.

And in the second year, disregarding Sātakaṇi he sent into the west a numerous army of horse, elephants, infantry and chariots. And with his army having reached the Kṛṣṇāveṇā he terrified the city of Musika.

Read acimtayitā. The condition of the rock often makes it uncertain whether an *anuvāra* was written or not. ? For -beṃnā read -benāṃ.

(6) Tatiye ca puna vase gandhava-veda-budho dampa-nata-gīta-vāḍita-saṃdaṃsaṇāhi usava-samāja-kārāpanāhi ca kiḍāpayati nagariṃ.

In the third year again versed in the science of music he amused the city by exhibitions of *dampa* (?) dancing, singing and music and by arranging fêtes and shows.

The meaning of *dampa* is doubtful. nata=*narta*. vāḍita=*vāḍitra*. usava i.e. *ussava*=*ulsava*.

The inscription continues up to the thirteenth year of the reign. There are however so many gaps in the text that it is often difficult to interpret the remaining words or letters. In the eighth year he gave trouble to the king of Rājagṛha—(Rāja-gaḥa-napaṃ piḍāpayati)¹—who apparently deserted his

¹ J. now reads Rājagahaṃ upapiḍayati.

3 samuttarevi 'crossing' gerund.

4 niyanta 'observing.' ratnākare, velākūla 'shore.

6 āśīviṣa 'snake.' mahalla = maha + alla.

7 vipulāni. Kraya-vikkraya-rata-vacanākulāni.

8 kaṅkhira means kṅkṣin. suvidagdha. vilayā (vanitā)
Deśi.

9 ṭhāivi for sthitvā jala-yantra 'ship.'

11 mahā-pradhānāḥ.

Notice the weakness of the finals, the merging of the accusative with the nominative, and the frequency of non-Sanskritic words.



INDEX OF EXAMPLES.

[This index comprises most of the examples given in Part I, and of the words explained in Part II.]

A

a, 'and,' § 3.
 aam, 'this,' § 110. (AMg. ayaṃ).
 aipā, 'led beyond,' § 125.
 amsi, AMg., 'I am,' § 64. cf. mhi.
 amsu, 'tear,' §§ 49, 64. Also assu.
 H. āsū.
 akaṇṇua, 'ungrateful,' p. 132, v. 83.
 akaṇḍa, 'unexpected,' p. 105, n. 5.
 akayya, Mg. (*akārya*), p. 177, n. 2.
 akarimsu, aor., 'they did,' § 133.
 akāsi, AMg., 'he did,' § 133.
 akkhala, Mg., 'letter,' p. 177, n. 1.
 akkhi, 'eye,' § 40, Pb. akkh. H. ākh. cf. acchi.
 agada, 'a well,' p. 135, n. 2.
 aggala, 'bolt,' p. 148, v. 19.
 aggahattha, 'finger,' p. 113, v. 4.
 aggi, 'fire,' § 36, 62, 88. Pb. agg.
 H. āg.
 aggha, 'valuable,' § 56.
 aṅgulāa, 'ring,' p. 102, n. 6.
 accanta, 'excessive,' § 44.
 acchai, 'stays,' § 60, p. 153, n. 9.
 accharā, 'nymph,' § 39.
 acchariam, 'wonderful,' §§ (1), 58.
 Also acchariam.
 acchi, 'eye,' § 39. cf. akkhi.
 acchūm, acchīni, M. plur., § 92.
 acchera, M. =accharia, § 76.
 ajja, (1) 'to-day,' § 44. Apa. ajju.
 Pb. ajj. Old H. āju. H. āj.
 (2) =ārya, § 50.
 ajjaā, 'lady,' p. 109, n. 7.
 ajjaṭṭa, 'gentleman,' § 2.
 ajjhatthiya, AMg. (*ādhyātmi*ka-).
 ajjhavasida, 'determined,' p. 95, n. 8.
 atthāe, AMg., 'on account of,' p. 159, n. 1.
 atthi, 'bone,' § 38.
 aṇṇanto, 'not being known,' p. 135, n. 9.
 anavayagga, AMg., 'endless,' p. 158, n. 1.
 anavaraya, JM., 'incessant,' p. 141, n. 2.

anasaṇa, 'fasting,' p. 158, n. 10.
 anahiaa, 'heartless,' p. 129, v. 64.
 anahinna, 'ignorant,' § 38.
 anāiya, AMg., 'without beginning,' p. 158, n. 1.
 aniada, 'uncertain,' p. 99, n. 6.
 anugejjha, Ś., 'to be favoured,' § 53.
 anudiabam, 'day by day,' § 27.
 anurāa, 'affection,' § 9.
 anuvvaya, AMg., 'ordinance,' p. 157, n. 4.
 aṇeṇa, 'by this,' § 110.
 aṇṇa, other, §§ 48, 111.
 aṇṇuṇṇa = aṇṇoṇṇa 'one another,' § 73.
 anṇesaṇā, 'search,' § 48.
 anṇesidum, p. 94, n. 5.
 attae, AMg., 'son,' p. 159, n. 2.
 uttā, 'self,' §§ 36, 100. cf. appā.
 attis, 'mother,' p. 122, (c).
 attha, (1) 'here,' § 45 (*atra*).
 (2) -*artha*, § 45.
 (3) 'weapon,' § 56 (*astra*).
 atthi, (1) 'is,' (*asti*), §§ 38, 132.
 (2) 'bone,' cf. atthi.
 (3) -*artha*, JM.
 adidhi, 'guest,' §§ 11, 14.
 adda, 'wet,' p. 122, n. 3.
 addhi, 'anxiety,' p. 140, n. 3.
 adha, 'then,' § 14.
 adhannadā, Ś., 'misfortune,' p. 100, n. 2.
 antakkarana, 'conscience,' § 51.
 andhāra, Apa., 'darkness,' p. 77.
 andhāria, 'darkened,' § 82.
 apavagga, JM., 'final beatitude,' p. 147, n. 1.
 appa, 'small,' § 37.
 appā, 'self,' §§ 36, 100. H. āp. cf. attā.
 appatta, 'unobtained,' p. 126, v. 3.
 appia (1) 'not dear,' Ś. 148.
 (2) 'sent,' JM., p. 148, v. 23.
 abie, AMg., 'without a second,' p. 157, n. 1.
 abbhantara, 'interior,' § 43.

abbbhahin (= *abhy-adhika*), p. 121 (c).
 amaiap, 'nectar,' p. 114, v. 2.
 amojjha, 'impure,' p. 142, n. 9.
 amhaiap, 'of us,' M., AMg., JML,
 § 107.
 amhakera, 'our,' § 76.
 amhe, 'wo,' §§ 47, 106.
 ariha, 'worth,' § 57.
 alasi, 'common flux,' § 23.
 alia, 'in vain,' § 67.
 alihadi, Mg. = *arhati*, p. 170, n. 4.
 avanida, 'taken away,' § 125.
 avatthā, 'condition,' § 38.
 avara, 'other' § 17. H. aur. Rom-
 ani (w)aver.
 avarajjhai, passive, *apa+rādha*,
 § 125.
 avaranha, 'afternoon,' § 52.
 avaratta, AMg., 'latter half of
 night,' p. 157, n. 2.
 avaricida, 'stranger,' p. 103 n. 1.
 avassam, 'necessarily,' § 49.
 avanga, 'corner (of eye),' p. 128,
 v. 61.
 avi, 'also,' § 17.
 asamatthaa, 'unable,' p. 124 (a).
 asoga, 'all,' § 20.
 asoga, § 11.
 asaa, (1) 'of him,' § 110.
 (2) 'horse,' § 49. -cf. M. āsa.
 assu, 'tear,' § 64. cf. *amsu*.
 aha, 'then,' § 14. Ś. adha.
 ahakam, OMg., 'I' p. 74.
 ahara, 'lower,' p. 128, v. 63.
 ahighāa, 'smitten,' p. 128, v. 61.
 ahinava, 'new,' § 13.
 ahinūna, 'token,' p. 102, n. 3.

Ā

āada, 'arrived,' § 2.
 ā(y)ava, 'heat,' p. 165, n. 1.
 āūsa, (1) 'trouble,' p. 113, n. 7.
 (2) 'sky,' p. 125 (b).
 āūredi, 'invites,' p. 113, n. 9.
 āittha, JML, 'commanded,' p. 142,
 n. 1.
 āihī, Apa., 'in the beginning,' § 93.
 āuso, AMg., 'long-lived one,' p. 162,
 n. 4.
 āojja, JML, 'drum?' p. 142, n. 7.
 āohana, 'battle,' p. 142, n.
 āgada, Ś. = *āda*, § 2.
 āgantum, JML, 'having come,'
 p. 135, n. 9.
 āgāra, AMg., 'house,' p. 157, n. 5.

āgāra, AMg., JML. = *āra*, § 11.
 ācārin, 'teacher,' § 58.
 ādhatta, 'begun—applied,' § 125.
 'pp. from *adhāi*.
 ādhappai, caus. pa. + *ā+dhā*, § 135
 (c).
 āyatta, 'ordered,' § 125.
 āpavedi, 'orders,' § 36.
 āpā, 'brought,' § 125.
 āpāda, Ś., 'brought,' § 125.
 āpesu, 'bring,' § 116.
 āpe, (na āpe) 'I (don't) know,'
 p. 120 (c).
 ābhioia, ābhioziya, AMg., 'of the
 state?' p. 157, n. 9.
 āmārisa, 'impatience,' § 57.
 āradddha, 'begun,' § 12.
 ārabbbhai, āranobbbhai, 'is begun,'
 § 125.
 āruhai, 'mounts,' § 125.
 āliddha, 'embraced,' p. 125, v. 61.
 ālekha, 'picture,' p. 96, n. 3.
 āvajjia, JML, 'poured out,' *ā+rrj*
 p. 151, n. 3.
 āvatta, 'turned round,' p. 114,
 v. 6.
 āveia, 'announced,' p. 137, n. 5.
 āpa, 'horse,' = *asaa*.
 āsa, acc. plur., AMg., § 92.
 āsī, 'was,' § 133.
 āsīdadi, Ś., 'sits down,' § 125.
 āhaū, Apa., 'battle,' p. 77.
 āhamai, AMg., 'they said,' § 133.
 Also āhu.
 āhoracca, AMg., 'overlordship,'
 p. 156, n. 5.

I

i=iti, p. 148, v. 10.
 ia=iti, p. 123, (c).
 iam, 'this,' § 110.
 ikkhu, 'sugar-cane,' § 40. cf.
 uechu.
 icchai, 'promises,' JML, p. 140,
 n. 4.
 icche, 'I desire,' ātm., § 115.
 iddhi, AMg., 'increase,' p. 158, n. 6.
 inam, 'this,' § 71.
 itthī, 'woman,' p. 96, n. 1.
 idha 'here,' § 25.
 indaālanaici, 'in magic,' p. 125 (b).
 imise, AMg. = *imie*, 'of this,' fem.,
 § 110.
 isense, Mg., 'desirest,' § 115.
 isi, 'sage,' § 60.
 ihu, 'here,' § 28. = *idha*.

İ

İdisa, 'like this,' § 70.
İisi, 'gently,' p. 119 (a).
İhāmiya, 'wolf,' p. 172, n. 6.

U

ua, 'lo!', M., p. 115, v. 4.
uaa, 'water,' § 10.
uathia (=upa-sthita), p. 130, v. 78.
uaroa, 'ill-will,' p. 148, v. 10.
uahi, 'ocean,' p. 125, v. 56.
uahū, M., abl., § 93.
uida, 'fitting,' p. 107, n. 2.
ukkara, 'multitude,' p. 106, 10.
ukkinna, 'scattered,' p. 177, n. 1.
ukkhā, 'rooted up,' p. 133, v. 85.
ukkhitta, 'thrown up,' p. 128, v. 63.
uggama, 'rising,' § 34.
uggāhihi, 'will sing,' p. 132, v. 84.
uccoda, 'withering?', p. 112 (a).
ucchu, M., 'sugar cane,' §§ 40, 70.
cf. Ś. ikkhu. H. ikh. E.H. ūkh.
Mar. ūs. Bg. ākh.
ujjala, 'blazing,' § 42.
ujjāna, 'garden,' p. 109, n. 11.
ujjua, 'straight,' §§ 15, 63.
ujjoviya, 'lighted up,' p. 161, n. 14.
ujjhida, (JM., ujjihiya), 'left behind,' p. 141, n. 11.
uṇa, 'but,' § 3.
uṇha, 'hot,' § 47. Mar. ūn. G. ūn(h)ū.
uṇhāla, Apa., 'summer,' p. 77.
utta, 'spoken,' § 125.
uttinna, 'traversed,' § 125.
utthaṅgia, M., 'supported,' p. 126, v. 56.
utthedu, 'let him stand up,' p. 109, n. 8.
uppala, 'lotus,' § 34.
uppīda, 'bursting out,' p. 126, v. 3.
ubbheiya, 'erect,' p. 142, n. 2.
ummilla, 'opened,' p. 129, v. 61.
ummuha, 'looking up,' § 46.
ure, 'on the breast,' p. 129, v. 76.
ullavida, 'shouted out,' p. 105, n. 12.
uvaarāna, 'aid,' § 17.
uvacchandido, 'coaxed,' p. 102, n. 15.
uvajjhā, 'teacher,' § 17, 44.
uvatthavel, AMg., 'prepares,' p. 158, n. 5.
uvarā, 'colouring,' p. 113, n. 4.
uvari, 'above,' § 17.
uvalavana, 'amearing,' p. 112, n. 4.

uvasappissam, 'I will creep up,' p. 111, n. 4.
uvasampajjai, AMg., 'gets to,' -ittānam, absol., p. 159, n. 4.
uvahāra, 'oblation,' p. 112, n. 5.
uvāiya, JM., 'offering,' p. 140, n. 4.
uvālahissam, 'I will reproach,' p. 95, n. 9.
uvvatta, 'turned over,' p. 126, v. 56.
uvvigga, 'anxious,' § 42.
usu, AMg., 'arrow,' § 70.
ussāsa (M. ūsāsa) 'sigh,' § 41.
uhaa, 'both,' p. 113, n. 5.

Ū

ūsava, 'festival,' § 41, 63.
ūsāsa=ussāsa.

E

eaasam, 'in this,' § 47.
eāvattham, 'In this state,' p. 122 (c).
e(y)ārūva, AMg., 'of this form,' p. 157, n. 2.
ei, 'goes,' § 12.
ekka, 'one,' § 15, 112, JM., ega.
ettāhe, M., p. 131, v. 80.
ettha, 'here,' § 70.
edi, 'goes,' §§ 12, 132. cf. ei.
edihasia, 'legendary,' § 61.
enti, 'they go,' § 132.
erāvāna, § 61.
erisa, 'like this,' §§ 24, 70.
evaddhe, Mg., 'so great,' p. 182, n. 4. (evadḍa. JM.).
evvam, 'thus,' § 68.
eso, 'this,' § 110.

O

oāsa, M., 'space,' p. 126, v. 3.
oiṇna, 'descended,' § 125. Also odiṇna.
onavia, 'bent down,' § 25.
otthaya, 'covered with,' p. 171, n. 15.
odaria, 'having descended,' § 122, Mg., odalia.
olagga, JM., 'followed,' p. 136, n. 9.
oviya, 'decorated,' p. 171, n. 16.
osaria, 'gone off,' p. 120 (b).
osaha, 'herb,' AMg., osadha, § 20.
oharia, 'lopped,' p. 128, v. 61.

K

kaa, 'done,' § 125. JM., *kaya*, § 60. Ś. *kada* and *kida*.
 kaa-ggaha, 'hair-seizing,' p. 129, v. 64.
 Kaanta, 'Fate,' p. 111, n. 10.
 kaali-hara, 'plantain-house,' p. 94, n. 6.
 kayāi kayāvi, AMg., 'sometime,' p. 157, n. 1.
 kai, 'poet,' p. 115, v. 3.
 kaima, M., (= *katama*), § 69.
 kae, 'for the sake of' p. 122 (a).
 kao, JM. AMg., 'whence,' Ś. *kado*, p. 165, n. 2.
 kakkoḷa = *kaṅkoḷa*, § 16.
 kaṅkamaa, JM., 'like a heron's bill,' p. 136, n. 11.
 kaṅkhia, 'desired,' p. 124 (a) *kāh-kaṣṭha*.
 kacchabha, AMg., 'tortoise,' § 19.
 kajja, 'to be done,' § 50, 137.
 kajjai, AMg., 'is done,' § 135. *Note*.
 kadāa, JM., 'fetter,' p. 141, n. 7.
 kadakkha, 'side glance,' p. 124 (h).
 kadua, 'bitter,' p. 99, n. 5.
 kaḍhia, 'boiled,' Ś. *kaḍhida*, § 42.
 kaṇṇa, 'gold,' p. 113, n. 6.
 kaṇakkana, 'resounding,' p. 123 (d).
 kaṇalla, AMg., 'parrot' from *Deśi kana*, p. 78.
 kaṇṭha, 'neck,' § 35.
 kaṇṇa, 'ear,' § 48.
 kaṇṇa, = *krṇa*, § 47.
 kattava, (Bhāsa), 'to be done,' p. 75.
 kattum, (Bhāsa), 'to do,' p. 75.
 kada, see *kaa*.
 kadama, kadara, 'which?' §§ 69, 111.
 kadhaissam, 'I will relate,' § 134.
 Also *kadhissam*, M. *kahissam*.
 kadham, Ś., 'how?' § 14. M. *kaham*.
 kadhida, 'told,' § 11.
 kadhidum, 'to tell,' § 136.
 kadhedu, 'let him tell,' §§ 11, 14, 75.
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 kanta, 'gone,' § 125 (*kram*).
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 karidum, 'to do,' § 112.
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 karissam, 'I will do,' § 134.
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 karedi, 'docs,' § 123.
 karenta, 'doing,' § 102.
 karemaṇa, AMg., 'doing,' p. 157, n. 2.
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 kavala, 'mouthful,' § 18, p. 120 (b).
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 kahā, 'story,' p. 132, v. 84.
 kahim, 'where,' p. 93, n. 1.
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 (2) AMg., 'having done,' § 136.
 kāūna, M., 'having done,' § 122.
 kādum, Ś. Mg., 'to do,' §§ 63, 121, 136.
 kāmē = *kāmyayā*, § 48.
 kāredī, caus., 'has done,' § 128.
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 kiēcā, AMg., 'having done,' p. 159, n. 7.
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 kida, 'done,' § 11.

kilanta, 'weary,' § 57.
 kiliṭṭha, 'afflicted,' § 125.
 kilipṇa, 'moistened,' § 57.
 kilitta, 'prepared,' § 59.
 kilissai, M., 'is afflicted,' § 125.
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 kiśsa, OMg.=kisa, p. 71.
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 kuṭṭedi, Mg., 'has cut,' p. 178, 5.
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 kuḍumba, 'household,' § 16.
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KH

khaa, (1) 'hurt—a wound.' Ś. khada, § 125, p. 110(b).
 (2) 'dug,' § 125, Ś. khanida.
 khaia, (Ś. khacida), 'inlaid,' p. 121(a).
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khajjai, 'is eaten,' § 135(a).
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 Khattia=Keatriya, § 46.
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 khitta, 'thrown,' § 40, 125.
 khippai, 'is thrown,' § 135, p. 130, n. 7.
 khippām eva, AMg., 'quickly,' p. 158, n. 5.
 khividum, 'to throw,' § 136.
 khīṇa, 'wasted,' § 40. H. chīn
 khu, 'particle,' § 74.
 khuja, 'hump-back,' §§ 6, 34.
 √kheī, √khe! ('play') §§ 6, 22.

G

gaa (Ś. gada), 'gone,' §§ II, 125.
 gaana, 'sky' (gagana), p. 113, n. 1.
 gaammi=gate, § 92.
 ga(y)ava(y)a, JM., 'aged,' p. 148, v. 14.
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 gaccha, (1) 'go,' § 116. Kash. gats.
 (2) JM., "school-rect," p. 148, v. 23.
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 gantum, 'to go,' §§ 121, 136.
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 gāi, 'sings,' § 127.
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 guttha, 'strung,' p. 123 (f).
 gumma, 'bunch,' § 48.
 gejjha=*grāhya*, §§ 70, 137.
 gonhai, (Ś. genhadi) 'seizes,' §§
 52, 131. genhia, gerund, v. 107,
 n. 4. genhium (Ś. genhidum),
 inf., § 136. genhidavva, § 137.
 goha, JM., 'house,' p. 164, n. 7.
 goilla, AMg.=*gomat*, p. 78.
 goecha, M., 'bush,' § 71.
 goṭṭhi, JM., 'society,' p. 148, v. 23.

GE

ghadanta, 'joining with,' p. 127,
 v. 6.
 ghadāvehi, 'have fashioned,' p. 112,
 n. 3.
 gharā, M.AMg., abl. 'from home,'
 § 92.
 gharinī, 'wife,' p. 105, n. 13.
 ghetturn, M. 'to seize,' §§ 19, 136.
 ghetṭūna M., 'having seized,' p. 133
 v. 14. cf. genhia.
 gheppai, 'is seized,' § 135.

C

caai, M., 'abandons,' § 125.
 caūro, 'four,' § 112. causu. loc.
 § 112.
 cakka, 'wheel,' § 45. Apa. caku.
 Sindhi caku. Pb. cakk. H. cāk.
 cakkamai, JM., 'goes in circles,'
 p. 134, n. 4.
 cakkavatti, 'emperor,' p. 105, n. 13.
 cakkhusā, 'with the eye,' § 104.
 caṅga, 'beautiful,' p. 123 (c).
 caccara, 'square,' p. 136, n. 10.

cadāvia, 'having placed on' p. 135,
 n. 12.
 catta, 'abandoned,' § 119.
 cattāri, 'four,' § 112.
 cadukka, Ś. (caūkka M.),
 'square,' § 38. H. cauk.
 cadussamudda, 'four oceans,' § 51.
 cammāraa, 'leather-worker,' § 82.
 H. camār.
 cāi, JM., 'generous,' p. 147, v. 5.
 Cānakka, § 43.
 Cāuṇḍa, § 25.
 cāva, 'bow,' p. 121 (e).
 cia, 'like,' p. 114, v. 3; p. 129, v. 75.
 cifeaia, 'adorned,' p. 142, n. 4.
 ciṭṭhai, M. (Ś. ciṭṭhadi). Ng.
 ciṭṭhadi, 'stands,' § 7.
 ciṭṭhittae, AMg., inf., § 136.
 ciṇai, 'collects,' § 131.
 cinijjai, pass., § 135.
 cinedi, Ś. 'collects,' §§ 128, 131.
 cf. ciṇai (cinoti).
 cinha, 'mark,' § 52.
 citta (1) 'bright,' § 45.
 (2) 'heart,' 123 (e).
 cittaara, 'painter,' p. 123 (e).
 cittaphalaam, 'picture tablet,' § 5.
 cindha=ciṇha, § 52.
 cimmai, passive ci, § 135.
 cilādi, Mg., 'delays,' p. 179, n. 1.
 civvai=cimmai.
 ciadi, passive ci, § 135.
 cuppa, 'lime,' p. 114, n. 3. H.
 cūṇā, (cūṇa) 'powder,' p. 153,
 n. 8.
 cumbia, 'kissed,' p. 119 (a).
 cūa (Ś. cūda), 'mango,' p. 113,
 n. 5.
 coiya, AMg., 'sacred,' p. 163, n. 6.
 coria=*caurya*, § 58.

CH

cha, M. AMg., 'six,' § 6, § 112.
 chaccarāna, 'six footed,' § 34.
 chatṭha, 'sixth,' § 6.
 chaṇa, 'festival,' p. 131, v. 81.
 chaṇṇa, 'hidden,' p. 103, n. 5.
 chammuha, 'six-faced,' § 46.
 chāā, 'colour,' etc., p. 109, n. 6;
 p. 102, n. 2.
 chāne (?), p. 131, v. 81.
 chāva, AMg., 'child, etc.' Pali
 chāpa=*kāpa*, § 6.
 chāhā, 'shadow,' p. 114, n. 2.
 chijjai, 'is split,' p. 121 (a).
 chinṇa, 'cut,' §§ 125, 130.

chindai, (Ś. chindadi), 'cuts,'
§ 130.
chuhai, JM., 'throws,' p. 136, n. 6.
chuhā, M., 'hunger,' § 39.
chea, 'a cut,' p. 128, v. 62.
cheettā, AMg., 'having cut,' p. 158,
n. 10.
chettum, 'to cut,' § 136.
chettūna, M. JM., 'having cut,'
p. 158, n. 10.

J

jai, (Ś. also. jadi), 'if,' § 1.
Jāunā, Apa. = Yamunā, p. 77.
Jāunā = Yamunā, § 25.
jakkha = yakkha, p. 140, n. 4.
jaccāna, gen. plur., 'genuine,'
p. 123 (c).
janna, 'sacrifice,' § 36.
jadhā (M. jaha. Mg. yadhū),
'as,' §§ 1, 14.
jappia, 'babbled,' § 37.
jampia, JM., 'said,' p. 141, n. 9.
jampimo, 'we speak,' § 69.
jambu, § 35.
jammai, 'is born,' § 135 (a).
jammantara, 'another birth,' § 80.
jalai, 'blazes,' p. 122 (b).
jaladda, 'running with water,'
p. 123 (b).
jaṇa, 'flames,' p. 125 (b).
jasa, 'glory,' p. 125 (b).
jaha = jadhā, §§ 14, 68.
jāa (Ś. jādā), 'born; child,' § 125.
jā(y)a, JM., 'quantity,' p. 124,
n. 5.
jāadi 'is born,' § 125.
jānae ātm. 'knows,' § 115.
jāda Ś. child, p. 102, n. 7 = jāa.
jāmadua, 'son-in-law,' § 60.
jālāula, 'mass of flames,' p. 148,
v. 17.
jia (Ś. jida), 'conquered,' § 125.
Also jitta.
jinaī, M., 'wins,' §§ 125, 131.
jinna, 'old,' p. 109, n. 11.
jibbhā, AMg., 'tongue,' § 54. H.
jibh.
jivvai, 'is conquered,' § 135.
jihā, 'tongue,' § 54.
juai, 'young women,' p. 121 (c).
juarāo, 'heir apparent,' § 99, note.
juala, 'pair,' § 9. AMg. juvala,
p. 158, n. 10.
jugucchā, 'disgust,' § 39.
jugga, 'pair,' § 36.

jujjadi, 'is joined,' §§ 119, 129,
135.
jujha, 'battle,' p. 140, n. 7. Pb.
jujjh. H. jūjh.
juñjai, 'joins,' § 125.
jutta, 'joined,' §§ 34, 125.
jūdiaro, 'gamester,' p. 109, n. 10.
jeun, 'to win,' § 136.
jeva, jevva, § 68.
jo, 'who,' § 110.
joisara, 'magician,' p. 105, n. 10.
jochi. 'harness,' p. 109, n. 12.
jogi = yogi, § 1.
jogga, 'fit,' § 43.
jonhā, 'moonlight,' p. 122 (b).
dat. jonhā, § 94.
jovvaṇa, 'youth,' §§ 15, 61, 68.

JH

jhanajhananta, 'jingling,' p. 123(d).
jhāi, 'reflects,' § 127.
jhāna, 'meditation,' p. 108, n. 6.
jhāna = khāṇa, § 40.

TH

thāi, 'stands,' § 127.
thādum, 'to stand,' § 136.
thāvettā, AMg., 'having made to
stand,' p. 159, n. 2.
thāhihi, 'will stand,' § 134.
thia, (Ś. thida), 'stood,' §§ 12, 38,
also thia.
thii, (Ś. thidi), 'standing-state,'
§ 38. Also thii.

D

dakka, 'bitten,' § 125.
dajjhamāṇa, JM., 'burning,' p. 141,
n. 8.
ḍasai, 'bites,' § 125.
ḍoya, 'clapper?' p. 142, n. 3.

DH

dhakkedi, 'shuts,' p. 182, n. 9.
dhaṅka, 'crow,' § 7.

N

naa, 'bent,' § 125, (Ś. nada).
naaṇa, 'eye,' §§ 7, 20. H. Pb.
nain. S. neṇu.
naara, 'city,' § 9. nayara, JM.,
p. 134, n. 1.
nala, 'having led,' § 122.

naissadi, 'will lead,' § 134.
 nam, (1) 'him,' § 110.
 (2) 'now,' p. 97, n. 5.
 nakkha, 'nail,' § 15.
 naccana, 'dancing,' p. 120 (b).
 (*nṛtyana).
 najjai, 'is known,' § 135, n.
 natāa, 'drama,' § 43.
 natīha (1) 'lost,' § 125.
 (2) 'placed,' p. 135, n. 2.
 natthi, 'isn't,' § 83.
 namayam, 'meekness,' p. 147, v. 7.
 namejja, 'may bend,' p. 127, v. 14.
 narinda, 'king,' § 81.
 navara, 'only,' p. 133, v. 86.
 navari, 'thereupon,' p. 132, v. 82.
 navahī, Apa.=(namanti), § 25.
 naha=nakkha, § 13.
 nāa, 'known,' § 125.
 nāagu, Apa.=(nāyakah), § 10.
 nāum, 'to know,' § 136. nāūna,
 absol., p. 151, n. 1. [Jain MSS.,
 vary in the use of initial n and
 n].
 nādha (M nāha), 'protector,' § 14.
 nāham, 'not I,' § 83.
 nia, (1) 'own,' AMg., niyaya,
 p. 107, n. 3 (niya-ka).
 (2) 'led,'=nāa, § 125. AMg.
 niya.
 niatta, 'returned,'=nivutta.
 niattaissadi, fut. caus., § 134.
 niattāidum, caus., inf. § 136.
 niattihii, fut. caus., p. 132, v. 84.
 niala, 'fetter,' p. 181.
 /nikkam 'go out,' § 38.
 nikkiva, 'cruel,' p. 120 (c).
 nikkhitta, 'placed,' p. 113, n. 5.
 nikkhivia, 'having thrown down,'
 p. 93, n. 2.
 nikkhividum, inf., § 40.
 niccala, 'still,' § 38. Mg. niścala.
 nijja, 'to be blamed,' p. 148, v. 13.
 nijjida, 'vanquished,' p. 96, n. 1.
 nijjhāidā, 'looked at,' p. 110, n. 1.
 nijjhāauti, 'they look at,' p. 114
 n. 7.
 nitthavana, 'inflection,' p. 148.
 v. 11.
 ninna, 'low,' § 46.
 nidittha, 'informed,' p. 105, n. 13.
 piddaa, 'pitiless,' p. 128, v. 63.
 niddāati, 'sleeps,' p. 114, n. 8.
 piddālu, 'sleepy,' p. 77.
 niddha=siniddha, § 47.
 nipphala, 'fruitless,' § 38.
 nibbandha, 'perseverance,' § 45.

nibbhinna, 'burst open,' p. 106
 n. 11.
 nīlāda, 'forehead,' p. 129, v. 34.
 H. līlār.
 nirūvaissam, 'I will investigate,'
 p. 96, n. 8.
 nivadanta, 'falling down,' p. 96.
 n. 10.
 nivaṇṇa, 'entered,' p. 135, n. 9.
 nivaha, 'multitude,' p. 113, n. 4.
 nivutta, 'returned,' § 60. Apa
 nivuttu. H. laut.
 nivesāvia, 'made to enter,' p. 136,
 n. 13.
 nivavajjiaū, 'let it be poured out,'
 p. 130, v. 76.
 niv-vāvedi, 'pours out,' § 120.
 nivviggha, 'without hindrance,'
 p. 108, n. 6 (nirvighna).
 nivvina, 'disgusted,' p. 99, n. 2.
 nivvuo, 'finished, etc. p. 120 (d).
 nivvūda, 'accomplished,' p. 128,
 v. 62.
 nisagga, 'nature,' p. 123, (c).
 nisāmenti, AMg.
 nisiara, 'fiend,' p. 129, v. 64.
 nihaa, (S. nihada), 'struck down,'
 p. 133, v. 85.
 nihaniū, JM., 'to bury,' p. 136,
 n. 3.
 nihasa, M., 'rubbing,' § 19.
 nihāa, 'smashed,' p. 133, v. 85.
 nihuda, (M nihua) 'secret, etc.'
 § 60.
 nīa (S. nīda), 'led,' § 125, cf.
 nia, [v. 78.
 nīśāmaṇṇa, 'absolute,' p. 130.
 nīśāsa, 'sigh,' p. 122 (a) (nīh-
 sūsa).
 nīśasiūna, 'sighing,' p. 141, n. 9.
 nīśesa, 'entire,' p. 147, v. 1.
 nūnam, 'now,' § 7, 20.
 ne, 'they,' § 110.
 ne(y)a=naiva, p. 148, v. 13.
 neum, 'to lead,' § 136.
 neura, 'anklet,' p. 121, (a).
 neurilla=(nūpara)-?, p. 78.
 nēcchadi 'does not wish,' § 83.
 neṇa, 'by this,' § 110.
 nedam=nu+etad, § 83, p. 106, n. 8.
 nedi, 'leads,' § 127.
 neha, 'affection,'=sinelia § 47.
 nehii, 'will lead,' § 134.
 nomālīā, 'fresh jasmine,' § 75.
 nūāa, 'bathed,' § 125.
 nūāi, 'bathes,' § 125.
 nūāna, 'bathing,' §§ 30, 47.

T

- taī, loc. 'in thee,' § 107.
 taī, Apa., 'thee,' § 107.
 tao, 'by thee,' § 106.
 tao, (1) =tado.
 (2) 'three,' AMg., § 112.
 tap, (1) 'him, her, it,' § 108.
 (2) 'thou,' M., § 107.
 tamsi, loc. AMg., § 109.
 takkissadi, fut., § 134.
 takkemi, 'I guess,' § 45. Pb. takk-
 H. tāk-, 'gaze.'
 takkhaṇam, 'at that time,' p. 102,
 n. 14.
 tacca, 'meritorious,' p. 163, n. 8.
 taḍa, 'edge,' p. 136, n. 5.
 taṇua, 'small,' p. 133, v. 86.
 taṇhiā, abl., § 94.
 tatta, (1) 'heated,' § 125.
 (2) =tattva, p. 115, v. 2.
 tatto, 'from thee,' § 107.
 tattha, 'there,' § 45.
 tado, 'then,' §§ 11, 109.
 tadhā, 'so,' § 14.
 tambola = tāmūla, § 71.
 tammi, loc. 'in that,' § 109.
 talavara, 'chief,' p. 156, n. 6.
 tavaṇa, 'heating,' p. 122 (b).
 tavida = tatta, 'hot,' § 125.
 tassa, 'of him,' § 45.
 tahim, = tassim, § 27.
 tā, 'so,' § 109 p. 93, n. 4.
 tāo, 'of, by her,' § 108.
 tāo, abl. AMg., § 109.
 tāva, 'fever,' § 17.
 tāsa, M. = tassa, § 109.
 ti, 'thus,' § 74.
 tikhutto, AMg., 'thrice,' p. 164,
 n. 8.
 tinnī, 'three,' § 112. Pb. tinn.
 tiriccha, 'oblique,' § 74. H. tirchā.
 tiśā, M., 'of her,' § 109.
 tirai, 'is accomplished,' § 135,
 p. 123, n. 7. Also tirae, § 115.
 tīsam, 'thirty,' p. 159, n. 6.
 tiśe, AMg., 'of her,' § 109.
 tiśu, 'in three,' § 112.
 tui, 'in thee,' § 107.
 tuo, 'with thee,' § 106.
 tuijha, 'to, or of thee,' § 107, p. 129,
 v. 76 (= *tuyam for tubhyam).
 H. tuih (ko).
 tuṭṭa, 'broken,' § 125.
 tuṭṭai, 'is broken,' § 125.
 tuṭṭha, 'pleased,' § 125.
 tuṇṇāo, tuṇṇāgo, JM., 'beggar ?'
 p. 134, n. 2.

- tubbhe, AMg., 'you,' § 107.
 tumammi, M., 'in thee,' §§ 106, 107.
 tume, AMg., 'thou,' § 107.
 tumma, M., 'of thee,' § 107.
 tumbakera, 'your,' § 76.
 tumhārisa, 'like you,' § 24.
 tumhe, 'you,' § 106.
 turukka, 'incense,' p. 169, n. 1.
 tulla, 'equal,' p. 122 (a).
 tuvara, 'hasten,' § 57.
 tuvatto, 'from thee,' § 107.
 tussadi, 'is pleased,' § 125.
 tuha, 'of thee,' § 106.
 tuham, 'thee,' § 107.
 tuhū, Apa., 'thou,' § 107.
 tūra, JM., 'musical instrument,'
 p. 140, n. 1.
 tūlilla, (= tūla + illa), p. 77.
 tebbho, AMg., 'from those,' § 109.
 teyasā, AMg. = tejāsā, § 104.
 tella, 'oil,' §§ 15, 61, 68.
 tevatti, 'sixty-three,' p. 156, n. 4.
 Also tesatti.
 tti = ti, § 74.
 ttha, 'ye are,' § 132.

TH

- thana, 'breast,' § 38.
 thala, 'surface,' p. 113, n. 6.
 thavai, 'architect,' p. 139, n. 3.
 thia, 'stood,' = thia, § 38. S.
 (thida).
 thii (S. thidi), = thii.
 thuvvai, 'is praised,' § 135.
 theo = thevo, JM., 'little,' p. 139,
 n. 8; p. 147, v. 7.
 thero, 'elder,' § 82.
 thora, 'large,' § 71.

D

- daia, 'having given,' § 127.
 damsaisam, 'I will show,' § 127.
 damsadi, 'bites,' § 125.
 damsania, damsaniija, 'worth
 showing,' § 137.
 damsida, (1) 'shown,'
 (2) 'bitten,' § 125.
 damsedom, inf., § 136.
 dakkhiṇa, 'right, south,' § 40.
 dakkhiṇā, 'fee,' p. 105, n. 10.
 daccham, M. AMg., 'I will see,'
 § 134. dacchāmi, p. 130, v. 77.
 dacchimi, dacchimmi, p. 133,
 v. 85.

datthavva, 'to be seen,' p. 131, v. 81.
 datthum, 'to see,' § 136, p. 131, v. 80.
 dadha, 'firm,' § 60.
 daddha, 'burnt,' § 125.
 dappulla, = *darpin*, p. 78.
 dara, 'a little,' p. 128, v. 62.
 dalayai, dalai, AMg., 'gives,' p. 165, n. 1.
 dalidda, 'poor,' § 26.
 davāvia, 'made to give,' p. 137, n. 4.
 dahi, 'curd,' p. 114, n. 9.
 dahidum, 'to burn,' § 136.
 dāissam, 'I will give,' § 134.
 dāum, 'to give,' § 136.
 dādhiā, 'tusk,' § 65, p. 128, v. 63.
 dānim, 'now,' § 74.
 dādavva, 'to be given,' § 137.
 dābai, 'heats,' p. 120 (c).
 dāmaguṇa, 'festcon,' p. 113, n. 2.
 dārao, 'boy,' p. 111, n. 5.
 dālam, Mg., 'door,' p. 182, n. 9.
 dāva, = *davat*, § 3.
 dāvaggi, 'forest fire,' p. 124 (h).
 dāvijau, 'let it be demanded,' p. 125 (b).
 dāham, 'I will give,' § 134.
 dāhiṇa, = *dakkhiṇa*, p. 124 (a), p. 146, n. 3.
 dia, 'twice-born,' § 42, p. 148, v. 11.
 diara = *devara*, § 72.
 diaha, 'day,' § 9.
 dikkhā, 'consecration,' p. 105, n. 9.
 dijjadi, 'is given,' § 119.
 diṭṭha, 'seen,' § 125.
 diṭṭhi, 'sight,' §§ 38 60. Sindhi diṭhi. Pb. diṭh. H. diṭh.
 diṭṭhiā = *diṭṭyā*, § 95.
 didha, 'firm,' § 60. cf. dadha.
 diṇa, 'day,' p. 109, n. 5.
 diṇṇa, 'given,' § 125, p. 109, n. 5, p. 121 (c).
 dimmuha, 'facing the quarters,' §§ 35, 46.
 dihi, M., 'firmness,' (*dhṛti*) § 19.
 diadu, 'let it be given,' p. 105, n. 1.
 dīva, 'lamp,' § 17. H. diyā.
 dīṣai, 'appears,' p. 127, v. 14. S. dīsadi, § 125.
 diḥaum, 'long-lived,' § 103.
 duāra, 'door,' § 57.
 dukkha, 'trouble,' § 51.
 duggaū. Apa, = *durgama*, p. 77.
 duggada, 'poor,' p. 113, n. 7.

ducarida, 'wickedness,' § 38.
 duṭṭha-gaṇḍo, JM., 'suffering from a virulent sore,' p. 134, n. 3.
 dunnimitta, 'bad omen,' p. 96, n. 2.
 duttara, 'invincible,' § 38.
 duddha, 'milk,' § 34. Pb. duddh. H. dūdh.
 dubbhai, 'is injured,' § 134.
 dubbhojja, 'impervious,' p. 113, n. 6.
 duria, 'sin,' p. 147, v. 1.
 duruhittā, AMg., 'having mounted,' p. 157, n. 9.
 dullaha, 'difficult,' § 50. Also dulaḥa, § 79.
 dūvāra, 'door,' § 57.
 dūvārio, 'door-keeper,' p. 114, n. 8.
 dūvālasa, AMg., 'twelve,' p. 157, n. 4.
 duve, 'two,' § 112.
 duvvinida, 'ill conducted,' § 125.
 dussaha, 'intolerable,' § 51.
 duhā kāump, 'having split,' p. 136, n. 11.
 dūa, 'messenger,' p. 157, n. 6.
 dūijjamāpe, AMg., 'wandering,' p. 157, n. 6.
 dūsa, 'robe,' p. 169, n. 6.
 dūsaha, = *dussaha*, § 51, 63, 79.
 de, = *te*, § 3.
 deula, 'temple,' § 82.
 dejjā, 'he might give,' AMg. § 133.
 dedi, S., 'gives,' §§ 125, 127.
 devattāe = *devatvāya*, § 92, ii.
 devānuppiya, AMg., 'beloved of the gods,' p. 158, n. 7.
 devī, 'goddess, queen,' Declension § 91.
 devvaṇṇan 'soothsayer,' p. 105, n. 13.
 desadāa, = *dēsa*, p. 78.
 desi, 'gives,' § 127.
 do, 'two,' § 112. Also donṇi, gen. doṇha(m), ins. dohim; loc. do-su(m).
 doggacca, 'poverty,' p. 118, v. 76.
 dosada, = *doṣa*, p. 78.
 dohaḷa, 'longing,' § 23.

DH

dhaṇa, JM., 'flag,' p. 142, n. 2.
 dhaṇāla, AMg. 'wealthy,' p. 77.
 dhamma, = *dharma*, § 48.
 dhammia, 'juggler,' p. 94, n. 1.
 dharia, 'waited,' p. 141, n. 13.

dhāi, dhāi, 'places,' § 127.
 dhāridum, 'to support,' § 136.
 dhidā, Ś. 'daughter,' § 74. JM.,
 dhiyā. cf. dhūdā.
 dhua, 'agitated,' p. 127, v. 20.
 dhuam, 'certainly,' p. 117, v. 42
 dhuṇai, 'shakes,' § 131.
 dhuṇijai, 'is shaken,' § 135.
 dhuvai, 'washes,' § 129. Also dhu-
 vei § 128.
 dhuvvai, 'is shaken,' § 135.
 dhūdā, (M. dhūā, JM., dhūyā),
 'daughter,' § 19, p. 141, n. 12.
 Also Ś. duhidā.
 dhūmāi, 'smokes,' p. 116, v. 13.
 dhūva, 'incense,' p. 169, n. 1.
 dhoadi, 'washes,' § 129. AMg.,
 dhovai, dhovei.

N

navalla, AMg. = *nava*, p. 78.
 niya, Apa. = *nita*, p. 77.
 niyaḍilla, AMg. = *nikṛtimat*, p. 78.

P

paada, (M.) 'evident,' JM., payada,
 p. 148, v. 17.
 paatta, 'set out,' § 125. paatta,
 p. 130, v. 76. payatta, JM., p.
 136, n. 1.
 paavi, 'path,' p. 118, v. 107.
 payāi, 'foot-soldier,' p. 141, n. 1;
 p. 136, v. 20.
 paasei, 'reveals,' § 2.
 paī, (1) 'towards,' (*prati*) p. 153, n.
 9. cf. paḍi.
 (2) 'husband,' (*pati*) p. 130,
 v. 78.
 painna, 'scattered,' § 125.
 paḍi, Mg., 'nature,' p. 180, n. 1.
 paūñjai, 'uses,' § 125.
 pautta, (1) 'used,' § 125, p. 102,
 n. 2 (*prayukta*).
 (2) 'set forth,' p. 97, n. 1,
 (*pravṛtta*).
 paūttha, 'exiled,' § 125.
 paūma, 'lotus,' §§ 36, 57.
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 bahinī, 'sister,' § 19.
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 bolanti, 'they pass,' p. 126, v. 57.
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BH

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 bhai, 'hire,' p. 162, n. 6.
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 bhaṇi, Apa., Nom. Sing. p. 77.
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 bhujjai, 'is enjoyed,' § 135. Ś. bhuṇṇiadi.
 bhuṇṇadi, 'enjoys,' § 125, 130.
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 bhūa, bhūda, 'become,' § 125.
 bhettum, 'to split,' § 130.
 bhoṇa, 'meal,' § 9.
 bhottum, 'to enjoy,' § 136.
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 (2) 'intoxication, etc.' p. 109, n. 2. (mada).
 (3) 'dead,' § 125. (mṛta). Also mua, muda.
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 majjhimā, 'middle,' § 69.
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 maṇisi, 'clever,' p. 124(k).
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 manne, 'I think,' § 115.
 -matta=-metta, p. 119, n. 81.
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 mahārāo, 'great king,' declension, § 99, n.
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 mārīdum, 'to strike,' § 136.
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 muai, 'releases,' § 130, p. 182, v. 115.
 muṅga, 'drum,' p. 142, n. 7.
 mukka, 'released,' § 125.
 muccai, 'is released,' § 135.
 mucchia, 'stunned,' p. 126, v. 56.
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 muñcai, muñcadi, 'releases,' §§ 125, 130. Also muñcedi, § 128; passive muñciadi, § 135, n.
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 muddhā, 'head,' declension, § 98.
 mulla, 'value,' § 50.
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 moāvaissasi, 'will make release.'
 moāvia, 'having made to release,' p. 121 (b).
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 mōlla, 'price,' § 71. H. mol.
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 raṇṇā, 'by the king,' § 99. —
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 ramai, 'delights,' § 125.
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 rassi, 'ray,' § 47.
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 rahassa, 'secret,' § 49.
 rāā, 'king,' declension, § 99.
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 rāesi, 'royal sage,' § 80.
 riccha, 'bear,' §§ 39, 60.
 rittattana, emptiness, p. 124 (h).
 riddhi, 'increase,' § 58.
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 ruai, 'weeps,' § 125.
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 rundhedi, 'obstructs,' p.p.p. rud-
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 rusai, 'is vexed,' § 125.
 rudhira, 'red,' § 13.
 rūva, 'form,' § 17. (M. rūa, § 9.)
 rehā, M. 'lines,' § 94.
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L

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 v. 14.
 laddha, 'taken,' §§ 34, 125; inf.
 laddhum, § 136; passive labbhai,
 labbhadi, § 134. Also lambhiadi,
 § 135.

lambira, AMg., 'hanging' p. 78.
 lahai, 'takes,' § 125.
 lahasu, 'take,' p. 107, n. 2.
 lahua, 'light,' § 13.
 lahum, 'quickly,' p. 103, n. 2.
 lahe, 'I take,' Strm., § 115.
 laheam, opt., p. 100, n. 7.
 lākiya, Mg., 'royal,' § 163, n. 1.
 lāulo, Mg., 'palace,' § 82.
 lāutte, Mg., = *rājaputra*, p. 178,
 n. 1.
 lia, 'attached to,' § 125. Also lina
 litta, 'smeared,' p. 134, n. 3 (lip).
 libbhai, 'is licked,' § 135.
 lihai, (1) 'licks,' § 125.
 (2) 'writes,' p.p.p. lihida. S.
 'pointed,' p. 112, n. 5.
 lukka, 'sticking to,' p. 117, v. 49.
 luddha, 'hunter,' p. 99, n. 8.
 luppai, 'is robbed,' § 125.
 lekkha, 'liat,' p. 137, n. 5.
 loa, M. 'world,' § 9. Apa. lou.
 § 73. AMg., JM., loga, § 11; loc.
 lozamsi, § 92.
 loadi, Mg., 'shines,' § 129.
 lona, 'salt,' § 75. Sindhi lūpu.
 H. lūn.
 loya, 'plucking out hair,' p. 142,
 n. n.
 loluva, 'greedy,' p. 120 (d), (=lo-
 lupa).
 lohāra, 'blacksmith,' § 82.
 lohida, Mg., 'rohu,' p. 178, n. 4.

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va = *ira*, p. 120, n. 4.
 vaussa, 'companion,' § 49.
 vayāsi, AMg., 'spoke,' p. 157, n. 8.
 vaiyara, JM., 'story,' p. 135, n. 7.
 vaīra, 'hostile,' § 61.
 vae, AMg., 'herd,' p. 162, n. 5.
 vakkala, 'bark,' § 37.
 vakkha, 'breast,' p. 113, n. 6.
 vaggana, 'jumping,' p. 170, n. 5.
 vaggurā, AMg., 'crowd,' p. 164,
 n. 6.
 vaccai, 'goes,' p. 135, n. 4.
 vaccha, (1) 'child,' § 3 (*vatsa*).
 (2) 'tree' (*vrkṣa*).
 (3) 'breast,' = vakkha.
 vacchā, 'girl,' p. 107, n. 4.
 vajja, 'adamant,' p. 113, n. 6.
 vajjadi, 'wanders,' § 129.
 vajjanti, 'is sounded,' p. 142, n. 7.
 vajjia, 'excepting,' p. 96, n. 9.

vajjha, 'victim,' p. 181, n. 3.
 vaññāmi, Mg., 'I wander,' p. 187, n. 8.
 vattadi, 'twines,' § 45.
 vatti, 'wick,' p. 169, n. 2.
 vatte, opt. of vattadi, § 117.
 vatthida, 'engaged in,' § 74.
 vaḍḍa, 'fig-tree,' § 15. AMg.,
 vadha, § 19.
 vadāa, 'flag,' p. 142, n. 3.
 vaḍḍhida, 'increased,' pp. 95, 6.
 vanijja, Apa, 'trade,' p. 77.
 vatta, 'leaf,' p. 99, n. 10; pp. 120, 3; p. 127, v. 6.
 vattiā, 'paint brush,' p. 94, n. 6.
 cf. H. batti, 'wick.'
 vattum, 'to speak,' § 136.
 vattehāmi, 'I will perform,' § 134.
 vaddhāvapaam, AMg., 'birth ceremony,' p. 140, n. 5.
 Vappairāa, § 34.
 vammaha, M., 'love,' § 25, p. 184, v. 21.
 varittha, 'choicest,' p. 123 (b).
 variṣa, 'rain,' § 57.
 valia, 'turned round,' p. 123 (f).
 vavadesi, 'pretending,' p. 103, n. 5.
 vavasissam, 'I will decide,' p. 101, 5.
 vasantūsava, 'spring-festival,' § 81.
 vasaha, 'bull,' § 60.
 vasahi, 'dwelling,' § 19=vasai.
 vaṣā, 'by force of,' § 92.
 -vaha, 'path,' p. 127, v. 14.
 vahai, 'carries,' § 125.
 vahia, 'rapturously gazed at,' p. 16, n. 6.
 vahū, bride, § 13; declension, § 91.
 vāai, 'blows,' p. 124 (a) Ś. vāadi.
 vāasa, 'crow,' p. 114, n. 9.
 vāi, M=vāai, § 127.
 vāu, 'wind' declension, § 90.
 vādāṇa, 'window,' p. 114, n. 6.
 vāmaddana, 'massage,' p. 170, n. 5.
 vālaga, AMg., 'snake,' p. 172, n. 6.
 vāvādiadi, 'is destroyed,' p. 181; inf., vāvādedum, p. 179, n. 3.
 vāharanta, 'calling,' p. 113, n. 4.
 vāharesu, 'summon,' p. 152, n. 9.
 vāhi, 'illness,' p. 141, n. 10.
 vāhiria, 'outside,' p. 136, n. 1.
 vi=api, § 3, § 74.
 via, 'like,' p. 93, n. 5.
 viaṇa, 'pain,' § 72.
 viambhidam, 'exploit,' p. 106, n. 7.

viala, 'lame,' p. 100, n. 7.
 vialia, M., 'vanished,' p. 131, v. 79.
 vialida, Ś., p. 109, n. 6.
 viinna, AMg., 'bestowed,' p. 156, n. 5.
 viuha, 'learned,' § 9.
 viesa, 'abroad,' p. 118, v. 76.
 vīoa, 'separation,' § 9.
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 viggha, 'obstacle,' § 36.
 vighattha, 'eaten up,' p. 141, n. 10.
 vicchadda, 'liberality,' p. 142, n. 8.,
 vijju, 'lightning,' p. 148, n. 10.
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 vijjhāi, 'wounds,' p. 124 (a)
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 viḍahara (?), p. 152, n. 2.
 viḍhappai, 'has arranged,' § 135.
 viṇajjai, 'is perceived,' p. 132, v. 82.
 viṇadida, 'puzzled,' p. 108, n. 6.
 viṇodemi, 'I divert,' p. 111, n. 3.
 viṇṇatta, 'reported,' § 125, p. 105, n. 10.
 viṇṇaviadi, 'is reported,' § 125, p. 107, n. 3.
 viṇṇavei, (Ś. viṇṇavedi), 'reports,' § 125; inf. viṇṇādum, p. 106, n. 1; p.p. viṇṇāvida, 105 n. 2.
 viṇṇāda, 'understood,' § 125.
 vitthareṇa, 'in full,' p. 105, n. 6.
 vidduma, 'coral,' p. 127, v. 6.
 vipphoḍa, 'pimple,' p. 99, n. 11.
 vibbhala, 'agitated,' § 54.
 vimukka, 'unloosed,' p. 126, v. 3.
 vimuha, 'indifferent,' p. 118, v. 76.
 vimhaa, 'astonishment,' § 47.
 vimhanijja, AMg., 'nourishing,' p. 170, n. 7.
 vimharia=visaria, p. 121 (d).
 vivajjai, 'perishes,' p. 135, n. 3.
 vivarā, 'awry,' p. 133, v. 85.
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 visamghaḍanta, 'dispersing,' p. 118, v. 115.
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 vihi, 'performance,' p. 105, n. 9.
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vuccai, 'is said,' § 135.
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veṇṇā, 'pain,' p. 108, n. 1.
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vejja, 'learned,' § 61.
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veḥsam=**veccham**, § 134.
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vehavvaṇṇ, 'widowhood,' p. 130, v. 78.
vo, 'you, of you,' §§ 106, 107.
voeccham, 'I will speak,' § 134.
vojha, 'to be carried,' § 137.
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voliya, JM., 'passed,' p. 141, n. 8.
M. bolina.
volo, JM., 'cry,' cf. **M. bolo**, 'speech,' p. 136, §. n. 8.

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sa, (1) 'with,' (sa).
 (2) 'own' (eva), p. 107, n. 6.
saa, (ś. **sada** AMg., **saṣa** Mg., **śaḍa**), 'hundred,' §§ 12, 112, p. 156, n. 4.
saḍa, 'cart,' (Mg., **śaḍa**) § 16.
saḍiā, 'toy cart,' p. 110, n. 8.
saṣa, 'presence,' p. 14, n. 7.
saṇṭalā, p. 100, n. 2.
saṇṭhaṇṇā, AMg., 'final mortification,' p. 159, n. 6.
saṇṭhida, 'questioned,' p. 101, n. 6.
sakkai, **sakkei**, 'is able,' p. 135, n. 5.
Sakkada, 'Sankrit,' § 11.
sakka, 'able,' § 133.
sakkāra, 'favour,' p. 137, n. 3.
sakkupāni, 'I can,' § 121.

saṅkalā, 'chain,' § 19. Also **saṅkhalā**, **saṅkhalā**, § 35. Mar. **sākal**. H. **sīkar**. Bg. **śikal**.
saṃkhasutti, 'mother of pearl,' p. 115, v. 4.
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sacchāha, 'of the same hue,' p. 114, n. 2.
sajoi, AMg.=**Sajyotiṣam**, § 104.
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sannia, 'made a sign,' p. 136, n. 8.
saṇṇihie, 'in vicinity,' p. 134, n. 5.
satta, (1) 'seven.'
 (2) 'nature, etc.' (**sattva**).
sattha, 'tiroop,' p. 124 (a).
satthia, 'weapon,' p. 152, n. 7.
suda, Ś., 'hundred.' M. **sua**, § 12, 112.
sadda, 'sound,' § 34. Pb. **sadd**. H. **sād**.
saddāla, AMg., '**śubdarat**,' p. 77.
saddāvia, 'summoned,' p. 136, n. 12. [n. 4].
saddāvetṭā, AMg., gerund., p. 148.
saddhaṣa, 'panic,' p. 96, n. 5.
[saddhike, Mg., 'feast,' p. 180, n. 3.
saṃtappadi, 'is in distress,' p. 110, n. 3.
saṃtāva, 'anguish,' p. 95, 3.
saṃpattha, 'bitten through,' p. 128, v. 63.
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sapphala, 'of good results,' p. 134, n. 14.
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saṃāne, AMg., pass. part. 'being,' p. 159, n. 3.
[saṃālovide, Mg., 'imbued,' p. 179, n. 7.

samāsatttha, 'consoled,' § 125.
 samikkha, AMg., 'discovers,' p. 143, n. 1.
 samuggaa, 'box,' p. 94 n. 6.
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 Sarassadi, § 11.
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 savaṇa, Apa.=Sramana, p. 77.
 savaṇa, 'ear,' p. 123. (f).
 savattī, 'co-wife,' § 36. H. sant.
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 savara=śabara, § 18.
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 savvesim.
 sasahara, 'moon,' p. 124 (g).
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 sassiriadā, 'loveliness,' p. 113, n. 8.
 sahatttha, 'own hand,' § 49.
 sahara=śaphara, § 13.
 sahassa, 'thousand,' § 49.
 sahāu, Apa., 'nature,' p. 77.
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 sahi, 'friend,' § 13.
 sāṇṇamaa, 'in the evening,' p. 105, n. 3.
 āṇḍam, Ś, 'welcome,' § 49. Mg., āṇḍam, § 11.
 [śala, Mg., 'ocean,' p. 187, n. 6.
 sāṇṇa, 'fowler,' p. 99, n. 8.
 āṇ, 'from his own,' p. 164, n. 7.
 sārīkkha, 'like' (M. sārīccha), § 49, 66.

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 si, '(thou) art,' § 132.
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 siāla, 'jaekal,' § 60. H. syāl.
 simha, simgha, 'lion,' § 65.
 sikkhāviya, AMg., 'precept,' p. 157, n. 4.
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 siri,=śrī, § 68.
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 [śivila, Mg., 'camp,' p. 186, n. 1.
 sihāla,=śikhāvat, p. 77.
 siśa, 'head,' p. 113, n. 1.
 siha, M., 'lion,' cf. simha, § 65.
 Apa. sihu, § 73.
 sihu, M., 'rum,' p. 122 (c).
 sua, (1) 'heard,' § 125.
 (2) 'parrot (śuka).
 suai, 'sleeps,' § 132.
 suandhi, 'fragrant,' p. 112, n. 5.
 sua, 'cleaned,' p. 168, n. 4.
 suidavva, 'to be slept,' p. 99, n. 7.
 sukkha, 'dry,' § 38. Pb. sukkā
 H. sūkhā. Bg. śukā.
 sujjai, 'is purified,' § 125.
 suṭṭhu, 'well,' § 38.
 sunai, 'hears,' § 131. Ś sunādi, § 132; gerundivo sunidavva, § 137; passive, sunīadi § 135, n.
 surai, Apa, 'hears,' p. 77.
 [śundikāgāla, Mg., 'grog-shop,' p. 180, n. 3.
 sunṇa, 'empty,' p. 102, n. 6. Pb. sunnā. H. sūnā.
 sunedi, 'hears,' §§ 125, 128, 131. cf. sunai.
 suphā, 'daughter-in-law,' p. 118, v. 107.
 sutta (1) 'asleep,' §§ 34, 125.
 (2)=sūtra.
 suttaa, AMg., 'belt,' p. 171, n. 10.
 suḍa, Ś, 'heard,' § 125. cf. sua.
 suddha, 'purified,' § 125.

sundaraara, 'more beautiful,' p. 121, (a).

sumarāṇa, 'memory,' p. 122, (a).

sumaradi, 'remembers,' § 57, Also sumaredi, § 128. (M. bharai, p. 132, v. 84); caus. part. sumarāvida, p. 101, n. 3.

summai, 'is heard,' § 135 (d).

suvai, 'sleeps,' § 125.

suvaḥum, 'very much,' p. 135, n. 12.

suvaṇa, 'dream,' p. 140 n. 5.

suvo, 'to-morrow,' § 57.

suvvai, 'is heard,' § 135.

sussūsaissam, 'I shall wait upon,' § 134.

suhaa, 'fortunate,' p. 122, (a).

sūaa, 'spy,' p. 177, n. 6.

sūida, J.M., sūiya, 'shown,' p. 140, n. 5.

se, (1) AMg., 'he.' Mg., se, § 109.

(2) 'him,' AMg..

(3) 'his,' M., AMg., ś., § 109.

(4) 'her,' AMg., (Mg. se gen.).

(5) 'they, them,' AMg. (Mg. se), § 109.

sea, (1) 'sweat' (sveda).

(2) AMg., soya, 'white,' p. 156, n. 5 (śveta).

(3) AMg. seyam, 'better,' p. 158, n. 2 (śreyas).

sela, 'rock,' p. 121, (b).

sehāliā, 'vitex,' p. 106, n. 10.

so, 'he,' § 108.

soa, (1) 'grief' (śoka).

(2) J.M. soya, 'washing,' p. 135, n. 2 (śauca).

soavva=supidavva, § 137.

soum, 'to hear,' § 136, p. 103, v. 2.

sokkha, 'happiness,' § 43.

soccā, AMg., 'having heard,' p. 157, n. 8.

soṇhā=suṇhā, p. 118, v. 107.

sottia=śrottriya, p. 114, n. 8. Mg. śottie, p. 178, n. 3.

sottum, 'to sleep,' § 136.

sodavva=soavva, § 137. [n. 4.

sodhaṇiā, 'to be purified,' p. 101,

somma, 'good sir,' §§ 48, 61.

sovai, sovadi, 'sleeps,' § 132.

sovāna, 'stairs,' p. 114, n. 5.

sohagga, 'auspicious,' p. 113, n. 4.

H

haa, hada (1) 'struck,' § 125

(2) 'taken,' § 125. cf. hia.

hage, AMg., 'S.,' §§ 11, 107. Apa. haū, § 107.

hattha, 'delighted,' p. 157 n. 8.

hadakka, Mg., 'heart,' p. 182, n. 1.

hanai, 'kills,' § 125.

hattha, 'hand,' § 38.

haddhi, 'alas,' p. 93, n. 1.

hammai, 'is killed,' § 135 (d).

harida, 'green,' p. 112, n. 4.

haridum, 'to take,' § 136.

harisa, 'joy,' § 57.

havissadi, 'will be,' § 4. Mg. haviśādi.

hasira, AMg., laughing, p. 78.

hasedi, 'laughs,' § 128.

hia, hida, 'taken,' § 12. cf. haa.

hīaa, 'heart,' §§ 9, 60; abl. § 92. H. hīā.

hio, 'yesterday,' § 58.

hīngulaa, 'cinnabar,' p. 169, n. 7.

hutta, 'facing,' p. 108 (c) p. 133, v. 85.

huvai, M.=hoi.

huviṣsam (Mg. huviśsam), 'I shall be,' § 134.

hūa, 'become,' § 125. cf. bhūa. H. hūā.

holi, 'becomes,' §§ 4, 129. cf. huvai. Ś. bhodi.

houm, 'to be,' p. 121 (e); gerund.

houṇa, § 122.

hojjā, AMg., 'might be,' § 133.

hottam, 'being,' p. 131, v. 80.

hotthā, AMg., 'was,' p. 156, n. 1.

homi, 'I am,' § 129, hosi, 'thou art.'

hossam=havissam, § 134.

hohii, 'it will be,' § 134.

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[Deals with Jain Prakrits, Dramatic Prakrits, Paisāci and Apabhramśa. A monument of industry and sound scholarship. A student who has worked through this "Introduction," should be able to make use of this work of reference, without any knowledge of German, by studying the *examples* given. The book contains an index of more unusual and special forms.]

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- (4). Cowell (Professor E. B.). *The Prākṛta-Prakāśa*, or the Prākṛt Grammar of Vararuci with the commentary (Manoramā) of Bhāmaha with notes, an English Translation and index of Prākṛt words; to which is prefixed a short introduction to Prākṛt Grammar. Second Issue. London, 1868

[Unfortunately Bhāmaha's commentary on the XIIth Section, which deals with Śaurasenī has been lost, and many of the sūtras are "obscure and corrupt." The corresponding rules in Hemacandra's work are given in an Appendix, "but even these leave many difficulties unexplained." Bhāmaha has sometimes misunderstood Vararuci.]

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 [Ārṣa=AMg., not as Hoernle stated=AMg.+M.]
- (8) Bühler. Edition of Prākṛta-lakṣmīh.
 "The Pāiyalachchhi Nāmamālā, a Prākṛit Kosha by Dhanapāla. Edited with critical notes, an introduction and a glossary by George Bühler." Göttingen, 1878.

B. Texts. *Māhārāṣṭrī*.

- (9). Hāla. Saptaśatakam. (*Vide* p. 73.)
 (a) Edited by Weber. Leipzig, 1881.
 [Vocabulary in German.]
 (b) Kāvya-mālā Series No. 21. Edited by Durgaprasad and Parab. Bombay, 1889.
 [With Sanskrit commentary.]
- (10). Setubandha or Rāvaṇavaha. (*Vide* p. 72.)
 (a) Kāvya-mālā Series No. 47. Edited by Śivadatta and Parab. Bombay, 1895.
 [With Sanskrit version and commentary.]
 (b) Edited by Siegfried Goldschmidt. Strassburg, 1880.
 [With German translation and vocabulary.]
- (11). Gaṇḍavaho, ed. Sh. P. Paṇḍit. Bombay, 1887.
 [Bombay Sanskrit Series XXXIV. Revised edition.]

Dramatic Prakrits.

[It is unnecessary to enumerate editions of Sanskrit Plays. Many will be familiar to the student, others he will find in Schuyler's Bibliography. Very few editions give a correct or consistent Prakrit text. This is mainly due to corruptions in the MSS.]

- (12). Karpūramañjarī of Rājasekhara.

Critical edition with Vocabulary by Dr. Sten Konow. Translation and Introduction by Prof. C. B. Lanman.

[Harvard Oriental Series, Vol. 4. This play is also in the K. M. Series No. 4, edited by Durgaprasad and Parab. Bombay. 1887.]

- (13). Śakuntalā, ed. Pischel. Kiel, 1877.

[Follows the Bengal version, edited with a sounder knowledge of Prakrit than Monier Williams' edition of 1867.]

- (14). Mṛcchakaṭikam, ed. Goḍabole. Bombay, 1896.

(Bombay Sanskrit Series).

[Other editions—Stenzler, 1847. Rama Maya Śarma Calcutta, 1829. Hiranand and Parab., 1902. The last has been quoted in the extracts, as it is much used by students. Translation. Dr. A. W. Ryder. Harvard Oriental Series, Vol. 9.]

- (15). Ratnāvalī. A second text of this, with a Prakrit-Sanskrit glossary by Capeller, is given in Böhrtlingks Chrestomathie. p. 290 ff. St. Petersburg, 1877.

*Ardha-Māgadhi.*¹

- (16). Banarsi Das Jain. Ardha-Māgadhi Reader. Panjab University Oriental Publications. Lahore, 1923. Price Rs. 3.

- (17). Kalpasūtra (Kappasutta), ed. Jacobi, Leipzig, 1879.

[Translated by Jacobi, S.B.E., XXII, vide p. 71, and p. 161, n. 3.]

- (18). Āyāraṅgasutta, ed. Jacobi. London, 1882.

(Calcutta edn., Saṃvat 1936).

[The first *aṅga* and the most archaic. Important for prose.]

- (19). Sūyagaḍaṅgasutta, ed. Bombay. Saṃvat 1936.

[Second *aṅga*. Important for verse.]

- (20). Uvāsagadasāo, ed. Hoernle. Calcutta. 1890.

(Bibliotheca Indica).

[Seventh *aṅga*, contains narratives. Both text and commentary are edited critically.]

- (21). Svāmi-Ratna-Chandra. Ardha-Māgadhi Dictionary. (AMg.—Eng. H. Guj.). Indore. 2 Vols. are out, 1923, 1927.

¹ The whole of the AMg. canon was published at Bombay some ten years ago.

Jain Māhārāṣṭrī.

- (22). *Āvaśyaka*, Erzählungen, ed. Ernst Leumann. Heft 1
Leipzig, 1897.

See also No. 3 above, Jacobi.

- (23). *Kālakācārya-caritam*, ed. Jacobi (*vide* p. 139).
Z. D. M. G. Vol. 34 (1880), p. 262.
- (24). *Kakkuka* Inscription. (Extract No. 17, p. 134.)

Jain Śaurasenī.

- (25). *Pavayaṇasāra* by Kundakundācārya, ed. Manohar Lal, Bombay, 1912.
- (26). *Kattigeyāṇupekkhā* by Kārttikeyasvāmin, ed. Bhandarkar.
- (27). *Davvasaṃgaha* of Nemicandra, ed. Sarat Chandra Ghosal, Arrah (India), 1917.
- (28). *Gommaṭasāra*, ed. Gaṣadhar Lal, Calcutta.

Paiśācī. (*Vide* p. 68-69.)**Pali.**

[It is only necessary to mention a few books useful to the student who does not make a special study of this language.]

Grammars, etc.

- (29). Müller, E. A simplified grammar of the Pali language.
London, 1884. (Trübner.)
[There is a short grammar by Frankfurter with selections and vocabulary. A better grammar is that of M. Duroiselle.]
- (30). Childers, R. C. Dictionary of the Pali Language.
Fourth Impression. London, 1909.

Texts and Translations.

- (31). *Jātakas*, edited by Fausboll. Trübner. 7 vols.
London, 1877.
- (32). „ *translated* by various hands, edited by
Cowell and Rouse. Cambridge, 1895.
[With these the student can make a good start without a teacher.]

- (33). Andersen (Dines). Pali Reader. Copenhagen.
- (34). Mahāvamsa, *edited* Turnour, translated Geiger.
- (35). Publications of the Pali Text Society.

Old Prākṛit.

The material is scattered. For Aśoka's Edicts the student may consult 34-36.

- (36). Senart. Les inscriptions de Piyadasi. 2 Vols. Vol. II, trans. Grierson I.A.

The first volume of the Corpus Inscriptionum Indicarum. Aśoka's Edicts edited by Cunningham is difficult to obtain—and needs revision.

- (37). A.C. Woolner. Aśoka Text and Glossary. (Panjab University Oriental Publications) Lahore, 1924.
- (38). Hultzsch. Corpus Inscriptionum Indicarum. Vol. I (Aśoka's Inscriptions) New edition. 1925.
- (39). Franke (Professor O.) "Pali and Sanskrit," 1902.
[German. *Vide* p. 74, n. 2.]
- (40). Lüders. "Fragments of two Buddhistic dramas."
[German. *Vide* p. 72, p. 78.]

Late Prakrit. *Apabhraṃśa*.

Hemacandra. *Vide* No. 5 above.

- (41). Piṅgala-chandaśśūtra or Prākṛta-Piṅgala-sūtra. Kāvya-mālā series No. 41, ed. Śivadatta and Parab.
[A critical edition is needed.]
- (42). Dhanavāla. Bhavisattakaha. ed. Jacobi (with introd. and vocabulary), 1918.

Modern Languages.

- (43). Bloch (Jules). La formation de la langue marathè. Paris, 1920.
 - (44). Turner, (R.L.). Gujarātī Phonology J.R.A.S., 1921.
 - (45). Chatterji, (S.K.) Origin and Development of Bengali Language. Calcutta, 1926.
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